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## SPANISH FOLKLORE FROM TAMPA, FLORIDA:

### (NO. VI) FOLKSONGS

by Jan Philip Schinhan

"America, the melting pot of all the nations . . ." This would be a trite statement if one were speaking only of the gradual absorption and digestion of all the foreign, imported, human material that has come to these shores ever since their discovery. But the human material consists, of course, not only of the variable and varied physical properties and idiosyncrasies of the different races, but also of their mental endowments, characteristics and traditions, the influence of the old environments and the reactions to the new. All this was bound to affect quite noticeably the shaping of the culture of the new land in all its ramifications.

Realizing this, one can but wonder how it was possible that almost all of those investigating the cultural development, its history and psychological makeup, as far as music is concerned, have consistently and complacently confined themselves to a decidedly onesided point of view, guiding and permeating all the work done in this field.

This investigation confines itself to folklore, or rather, folk-music, neither of which, however, can be separated from the other any more than the poetry of the troubadours, trouvères or minnesingers from their melodies, a fact which has been recognized for a long time.

In speaking of folksong in this country, it has, especially since the advent of Cecil Sharp, been almost taken for granted that, of course, you mean English, Scotch, or Irish songs that have come across the ocean and managed to survive the various treatments of folk-singers, editors and worst of all, professionals.<sup>1</sup>

Now, to be sure, we all are grateful for Cecil Sharp and his wonderful work of collecting and harmonizing tunes which he found in England, as well as on this side of the Atlantic. But this should certainly not blind

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<sup>1</sup> Cf. Phillips Barry, "American Folk Music," *Southern Folklore Quarterly*, I, 2, pp. 29-47.

us to such an extent that we go on blissfully, year after year, and follow the well-worn rut, investigating English, Irish, etc., folksongs. Of course, that should be kept up, but it should not constitute the almost exclusive interest of the field.

Were there no other settlers, or dominant influences in the early days? What of the other nations which came to these shores? Surely, when the former citizens of all the Old World countries decided to settle in America, they did not leave their culture behind.<sup>2</sup>

How much of the original material has survived in this country, to what degree has it been absorbed or even changed, sometimes beyond recognition, and what of new creations has it called into being? These thoughts came to mind again when Professor R. S. Boggs planned to do some research on Spanish folklore in Florida. He promised to record, in his spare time, any Spanish music he could find, providing, of course, that there was just reason to believe that it came from a reliable source.

The partial outcome of this trip and the fulfillment of his promise are the recordings of the songs which constitute the basis for this analysis. There is a total of thirty-one recordings, a few of which are not good enough for transcription. So, with only twenty-five recordings, some of which are duplicates, it is quite evident that one cannot venture to render anything like a final opinion on the songs in relation to the originals which they purport to represent. At best, such research at present, like that regarding Child's ballads,<sup>3</sup> is greatly handicapped by the paucity of the extant old country material. To be sure, a goodly number of old Spanish melodies have been published in Spain, but very few of them are, for the time being, readily accessible to an American investigator. The results of a critical study of the only pertinent work, Julian Ribera's *Music in Ancient Arabia and Spain*<sup>4</sup> and an analysis of the melodies given there, will be compared with the findings of the investigation of the Spanish songs from Florida.

In analyzing the records a number of problems were encountered. Only two will be mentioned here. First, it was difficult, sometimes even impossible, to transcribe both the accompaniment and the voice equally well. This is merely due to the conditions under which the recordings

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<sup>2</sup> In this regard it would be interesting to find out whether or not the Spanish song dances had any influence on the attitude of people in the West and Southwest, who, according to Barry (*ibid.*, p. 45) tolerate only sing music, as opposed to fiddle music, for dancing. The use of the guitar in this country is no doubt also due to this influence.

<sup>3</sup> Barry, *ibid.*, p. 39.

<sup>4</sup> English translation by El. Hague, Stanford University Press, 1929.

had to be made. Secondly, some of the songs were recorded without accompaniment. As the latter, in Spanish folksong, is not an unessential, but an integral part of, as well as a decidedly individual contribution to, the whole, it is to be regretted, whenever there is no accompaniment or, if there is one, that it cannot always be heard as clearly as is needed for transcription.

Before proceeding with the actual analysis of the music as transcribed from the electrical recordings, a few remarks concerning some of the methods used to arrive at the given results will be necessary.

In most cases the accepted ways for transcribing the music of so-called primitive cultures and others into modern notation were followed. If the music of some of the songs was not barred, it was for the reason that the songs in question, more or less chanted, do not lend themselves to mensural notation any more than Gregorian chant, for example. Even so, however, it was possible to transcribe the temporal value of each note as accurately as desirable, by setting the pulsation as ascertained from the music and then checking it all the way by means of a metronome.

In order to save space, some of the features of the methods and means used will be discussed at another time. One point, however, needs to be treated of, and that is the analysis of the structural design and the terminology used in connection therewith. This type of analysis was first used by Dr. A. Lorenz (Munich) in his monumental work: *Das Geheimnis der Form bei R. Wagner*.<sup>5</sup> In the type of work as the one under discussion, this method was first used in the writer's "Die Musik der Papago und Yurok."<sup>6</sup> Of this system, only the most necessary detail will be mentioned here.

A few remarks about the music in general will precede a short review of the characteristics of scale, structure, melody, rhythm and rendition of this music and this will be followed by the analysis of the individual songs. Only where absolutely necessary will these remarks be enlarged upon later.

There are only very few historical facts about the stages of development of folksongs in general and Spanish songs in particular. Those we do have, show that the songs of the Iberian peninsula reached a high state of evolution with regard to variety and beauty of the tonal pattern. Julian Tiersot<sup>7</sup> says in this regard: "In their totality the Spanish songs

<sup>5</sup> Max Hesse, Berlin, 1926, Anhang, pp. 190-194.

<sup>6</sup> Dissertation, University of Vienna, 1937.

<sup>7</sup> *Musical Quarterly*, Schirmer, New York, Oct., 1927.

are indeed worthy of being classed with the loftiest art." It cannot be said, however, that the Iberian folksongs, either in structure or in their content and mood are homogeneous structures throughout all the provinces of the peninsula. The specific influence brought to bear upon the land and its inhabitants through the various invasions and conquests<sup>8</sup> during its entire history must necessarily have resulted in a modification of the indigenous material, which we today have only limited means to ascertain.

Like the melodies of the Plain Chant in earlier centuries, so the oldest songs of the Spanish people were first handed down from generation to generation by oral tradition. Only later in rare manuscripts of the thirteenth century do we find them written down, and these again have fairly recently been reprinted in new editions. But, whereas the reliability of the oral tradition in connection with the Gregorian chant has been amply verified, that with regard to secular or folksong is not only frequently doubtful, but numerous changes have proven the assertion of Dr. Patrik Weston, when he speaks of the "zersingen"<sup>9</sup> or what Phillips Barry calls "communal recreation"<sup>10</sup> on the part of folksingers. Although even here there are exceptions to be found, in general, most people will agree with him. But when the same author says that "folksong, although it is the possession of a people or folk, yet it was not made by the people," one is inclined to disagree.<sup>11</sup> The question arises, what, if anything, makes the difference in countries? Is it the air, the landscape, the soil or the different flora or is it the people who live there? Why is Spanish song, and why are there so many types of it, as many, almost, as there are provinces? There seems to be sufficient evidence, that the genius of a certain people will always find the channel for its expression, but the mere fact that it is an individual who gives voice to this expression does not separate the latter nor the former from the people of which both are an integral part.

It is unfortunate that the recordings on hand represent only a very limited part of the music which constitutes the folksong of the Iberian peninsula. But, as this paper is intended merely to discuss some of the Spanish folk-music that has survived among the descendants of the early

<sup>8</sup> With some exceptions, to be sure.

<sup>9</sup> Phillips Barry, *ibid.*, pp. 31-36.

<sup>10</sup> Compare here also the traditional manner of singing in the late 16th century and early 17th century, even in polyphonic church music, and later again in the Italian opera.

<sup>11</sup> A discussion of this point must be saved for another time, as space does not permit it here.



settlers in Florida, it is hoped that this will serve as a small contribution towards the larger goal. With some recordings in the future it will be possible to widen the range of investigation and gradually add to the material which is necessary for a more comprehensive study.

For the purpose of discussion the songs are grouped in the following classes:

A. Songs of distinctly oriental influence:

a—accompanied by *gaita gallega* (bagpipe)

b—unaccompanied

c—instrumental dance songs (*gaita gallega*)

B. Children's songs, unaccompanied.

C. Songs with guitar accompaniment (Cuban songs; Latin American influence.)

To A, a belong No. 1, *La Praviana* (first two recordings), No. 2, *El Puerto Parres* (first recording), No. 3, *Carretero de Aviléz*, (one recording). No. 4, *La tres de la mañana*, and No. 5, *Los Mineros del Frontón* could not be used for transcription.

To A, b belong No. 1 (third recording); No. 2 (second recording), and No. 4.

To class B belong all the twelve songs rendered by Carmen Ramirez.

To class C belong seven songs, only three of which were analyzed entirely.

**SCALES:** Of the songs of class A the scale of one each is Ionian and Hypomixolydian respectively. Three are in Mixolydian mode and two have the pentatonic scale system as their basis. In the use of this scale they show, as many songs do, a change of systems.<sup>12</sup> Some of the songs sometimes use flat or sharp sevenths mixed. It is common<sup>13</sup> in songs where one note is used alternatively sharp and flat, to hear a  $\frac{3}{4}$  tone substituted. A similar use of alternatively sharpened and flattened degrees of a scale we find in East Indian music.<sup>14</sup> In connection with this should be mentioned that the Galician Spaniards have, besides their *gaita gallega*,

<sup>12</sup> Erich Fischer: "Beiträge zur Erforschung der chinesischen Musik" Sammelbde, der I. M. G. XII, p. 161. Compare also: Riemann, H. *Folkloristische Tonalitätsstudien: I. Pentatonik und Tetrachordale Musik*.

<sup>13</sup> *Grove's Dictionary of Music and Musicians*: Muhamedan Music, p. 577, Mac-Millan, N. Y.

<sup>14</sup> *Ibid.*, "Indian Music," p. 704.

an instrument called *zanfonia*, which is like a hurdy-gurdy. Its scale is diatonic, tuned in G, but provides the tone f as well as f sharp."

The scales of the children's songs favor largely the pentatonic system in its various forms. Seven of the twelve songs certainly do have such a system as their basis and two others have an incomplete hypophrygian and mixolydian basis respectively, with one more of mixolydian mode, using the sharpened and flattened seventh alternately. That leaves two songs with a scale having the lower five notes of the major and minor scales respectively. Don Frederico Olmeda quotes<sup>10</sup> a number of songs which have a compass of only a fifth. While some of the scales of the previously mentioned songs point toward the church modes and plain chant, the songs with smaller compass point toward the tetrachord system, which came about through the tendency to fill the gaps in the pentatonic system.

The songs with guitar accompaniment are of an entirely different cast. They all use distinctly our major and minor scales interchangeably and show the accompaniment mainly to be based on the harmonic functions of the tonic and dominant.

*MELODIC LINE:* Here again we will have to distinguish between the three types of songs constituting our material.

The songs with accompaniment by the *gaita gallega*, and those which normally would have had such, as well as the dances played by the "bag-pipe" alone, belong to the class which show decided oriental influence.

This immediately opens up a much disputed question. Are the songs of Spain based upon or influenced by the music of the Arabs or are they derivations or the fruits of the influence of Plain Chant upon the genius of the Spanish people?

These two opposed ideas find their respective supporters. A staunch, but obviously quite biased subscriber to the first theory is Señor Julian Ribera.<sup>11</sup> The valiant knight for the other is Señor Philippe Pedrell, the well-known Spanish musicologist. The latter says, "Our music has absorbed no influence from the Arabs," and for this he is criticized by the former writer, who attempts to prove beyond a doubt that the most

<sup>10</sup> It should be mentioned in this connection that in Irish and Swedish Dorian tunes the 7th is often sharpened, whereas in French songs the 6th is flattened in the second part of the song, for pathetic effect.

<sup>11</sup> *Folk lore de Castilla*, p. 56, No. 3, p. 40, No. 4.

<sup>12</sup> *Ibid.*

<sup>13</sup> *Cancionero popular español*, p. 69 and p. 84.

important factor in Spanish songs was the Arabian music.<sup>20</sup> Pedrell's viewpoint, however, finds much backing from prominent writers in the field,<sup>21</sup> all of whom unite in one opinion, namely, that the root of the Church music is to be found in the Byzantine, Persian, Hebrew and other cultures. Señor Ribera, on the other hand, takes great trouble to show that the Moslem art was derived from Persian and Byzantine art and was brought to Mecca and Medina by foreigners and not by Arabs. Of the latter he specifically says that they were not actively engaged in music but enjoyed and patronized the imported music and were willing to pay for it.<sup>22</sup> From both these viewpoints we learn that each one bases his opinion on the fact that the root of the music in question is to be found in the Byzantine, Persian, Hebrew and other oriental cultures. Since this is the case, it is hard to understand why Señor Ribera should so strenuously object to Señor Pedrell's statement that the Spanish songs are either derived from or at least strongly influenced by Plain Chant.

Comparing now the songs under consideration, ample evidence is found of melodic idioms characteristic of the aforementioned cultures. Sequences, particularly so in the dances, over abound<sup>23</sup> and with regard to gracenotes, the dances as well as the songs are ample evidence that where harmony, as in all of these songs, is missing, the singer particularly the oriental singer, through the use of gracenotes and embellishments supplies what is needed to intensify rhythm and accentuate points of emphasis.<sup>24</sup> The alternating use of sharp or flat tones, frequently the sevenths, Fox Strangways and Robert Lachmann<sup>25</sup> explain by the oriental preference for leading tones, which in turn entail augmented and diminished intervals.

The songs of class A, a and b, use predominantly steps. Those of class A, c. show quite a number of skips, which, however, are balanced in other sections by stepwise progression. Especially the song *Muiñeira* shows a large number of leaps, which is contrasted by certain parts mov-

<sup>20</sup> *Ibid.*, p. 8, pp. 32-34.

<sup>21</sup> Oscar Fleischer, *Sammelbände der I. M. G.*, March, 1902, also Alfred Einstein, *Geschichte der Musik*, p. 8, and A. Z. Idelsohn, "Hebräisch-orientalischer Melodienschatz" *Die Musik*, Berlin, 1915.

<sup>22</sup> This reminds one of the relationship of the Romans toward Greek music.

<sup>23</sup> Cf. E. v. Hornbostel "Melodie und Skala" *Jahrbuch der Musikbibliothek, Peters*, Leipzig, 19. Jhrg., p. 18, and R. Lach: "Die musikalischen Konstruktions-prinzipien der Alt-mexikanischen Tempelgesänge" in *Festschrift für Joh. Wolf*, Berlin, 1929, p. 9.

<sup>24</sup> A. F. Fox Strangways, *ibid.*

<sup>25</sup> Grove's *Dictionary of Music and Musicians* (Mohammedan Music), p. 575.

ing smoothly in conjunct motion. Melodically the latter song shows not as strong an oriental influence as do the others, or at least it is modified by some other influence. The skips, with the exception of some octave leaps, especially in the Galician song *Muiñeira*, do not go beyond the fifth, and most of the time not beyond a fourth. The compass of the melodic lines in these songs is as follows:

- 1 with minor seventh
- 1 with minor ninth
- 1 with major ninth
- 2 with minor tenth
- 1 with one octave and a fifth
- 2 with one octave and a sixth

Continuing these general remarks about the melodic line of class A (a and b), attention must be called to a few peculiarities of these songs.

First, reference is made to a new idiom, appearing in two of these songs: *La Praxiana* and *El Puerto Parres*. Each one has two verses, the melodic line of which shows the typical oriental, or if you will, Plain Chant characteristics: undulating melody of ascending and descending line, freely flowing rhythm and abundant melismatic turns. But, after these two verses, in each song, comes a new part which decidedly lends itself to be transcribed into mensural notation. With the exception of a grace note, the metrical part of *Puerto Parres* begins with the highest note of the song and gradually descends to the lowest tone, whereas in *La Praxiana* the level of the metrical part never reaches that of the first part either ascending or descending.

Secondly, combined with this is also a tempo change, or speeding up of the original pulsation.<sup>28</sup> Since this, however, occurs only in two songs out of a group of four, it is impossible to state whether or not this constitutes a characteristic of this particular type of song.

The third peculiarity is the appearance of certain melodic idioms in the preludes or interludes as played by the *gaita gallega*. For instance, a short melodic phrase will occur in one song and give way to another bit of phrase, either found somewhere else in the same song, or in a different song. The same interlude in one version will also be found in another version, although somewhat modified, whereas the prelude may differ totally from that of the former.

<sup>28</sup> A similar change can also be observed in some songs of American Indians. Compare with these the Hungarian melodies.

Considering the second class, the children's songs, their outstanding quality is, of course, their simplicity. But, even so, a few of them show more complex design of melodic line. Although predominantly of step-wise progression, there is also an evident tendency to use a mixture of skips and step-wise progressions for a satisfying balance. Sequential designs are very frequent, as is tonal repetition. Ascending lines are often answered by descending ones. The skips are usually not larger than a fifth, but one song shows a skip of a seventh.

The compass of the various songs in this class is as follows:

- 1 song: one octave and a fourth
- 1 song: a ninth
- 2 songs: a seventh
- 5 songs: a sixth
- 3 songs: a fifth

Melodically, not much can be said about the songs of class C. The compass of these melodies ranges from a seventh up to one octave. Fundamentally, all of these songs are diatonic throughout, and the very few accidentals which do occur in some of them are due either to the cadences or modulations. The tonalities are our major and minor scales. In some songs the alternate use of major and minor as well as the modulation to related keys remind of the same characteristics of some Portuguese songs. The predominant use of conjunct motion should be mentioned also. There are numerous skips of thirds but relatively few of the larger intervals. The second voice, for the most part, goes in thirds with the first, but sixths and a few other intervals like fourths also occur sometimes. This reminds one very much of the manner in which the popular Italian songs are sung.<sup>28</sup> That the use of harmony and the singing in thirds and sixths is also comparatively new in Spanish songs should not have to be especially stressed. The influence of the Latin American element is quite evident in these songs and dates them as compared with all other songs. For this investigation they are but of negligible interest.

**STRUCTURES:** The structural analysis<sup>29</sup> shows that there is a tendency to get away from endless repetition of smaller phrases and extend the form into a more complex whole. The only exception here, and naturally so, is the children's songs. Otherwise, however, in looking

<sup>28</sup> J. Tiersot: "Mediterranean Folksong," p. 532, *Musical Quarterly*, 1929.

<sup>29</sup> Refer to pp. 144 ff.

over the structures of the different groups and taking the *Grossforms*, which means to consider only the largest units making up the whole, one will find quite a considerable and interesting number of forms. A survey of the twenty-five songs (some of which are merely duplicates, although varieties of the same song), shows the following difference in structures as used in *Grossform*=form at large=Gestalt.

In *Grossform* only

Of group A (a, b and c) there are:

- 3 Barform (incl. Gegenbar)
- 2 Arc-form (1 with Rahmensätzen)
- 4 Strophic-form
- 1 Combination of several different forms

Of group B there are:

- 5 Bar-form
- 5 Strophic-form
- 2 Combination of several different forms

Of group C there are:

- 1 Rondo-form
- 2 Strophic-form

A comparison of these structures with those of the songs in the collection of Señor Ribera<sup>28</sup> shows for the latter an almost exclusive design, namely that of arc-form: a-b-a.<sup>29</sup> Of this *Grossform* only two<sup>30</sup> are found in the twenty-five songs analyzed here. As a part of a larger whole this form is used in four songs<sup>31</sup> of class A, two of which have already been mentioned. Almost all of these songs, however, can, in smaller subdivisions, be analyzed as strophic forms, although not of the design a-b-a.

The children's songs are naturally much simpler, but, one finds even here some surprising structures, especially when he considers how exceedingly short they are.<sup>32</sup>

<sup>28</sup> *Ibid.*, pp. 239-262.

<sup>29</sup> For three-part songform in Gregorian choral compare for example the Alleluja: tu es sacerdos in aeternum secundum ordinem Melchisedech.

<sup>30</sup> No. 2 and 9 in class A.

<sup>31</sup> No. 2, 8, 9 and 10 in class A.

<sup>32</sup> As the singer of these melodies travelled all over Spain, it is not unlikely, that she learned these tunes some other place but Zaragoza (Aragón), her birthplace. They remind one of the "Primas infantiles" of Estremadura, which in turn are again a blend of Castilian, Andalusian and Portuguese influences.

In the songs of class C, the influence of the Latin-American, as well as the Portuguese and other songs of the homeland, can easily be seen. One song shows a form which does not occur in any of the other songs: Rondoform.<sup>33</sup> The other songs have strophic design. Due to the fact, that these songs are comparatively modern, and have, therefore, hardly any bearing on the problem at hand, only three of the seven songs were analyzed completely.

**RHYTHM:** In speaking of rhythm it must first be made clear, that the connotation of this word involves no metrical concept whatsoever, but rather the idea of "Gestalt," that is the whole line of the rhythmic-melodic structure, as it is made of smaller, rhythmical units, which sometimes, to be sure, are metrically defined.

The class A shows a freely flowing line, rhythmically and melodically balanced, but in no wise metrical.<sup>34</sup> Here one feels obliged in several ways to modify the generalization by the previously mentioned co-authors, stating that the East prefers long and metrically intricate rhythms. First of all, since the East knows no mensural music and therefore has not what we call a metrical system, it is hard to see how they can have metrically intricate rhythms, but quite easy to conceive, that they have rhythmically intricate structures. Second, the authors speaking of the preference in the West for cross rhythms, as compared with the East, should define the latter somewhat more accurately, as it is well known that for the Hindu one of the most favored things in music is cross rhythms against the melody. The transcription is only approximate in notation, as every singer, in rendering these songs, naturally would make considerable variations in the melisma and in the absolute value of each note.<sup>35</sup> The many gracenotes and embellishments which decorate the melodic line, the regular resting points of fairly long duration, which recur at the end of each phrase, all these are characteristics of traditional oriental songs, as well as Plain Chant.<sup>36</sup> With reference to the triple meter which seems to be the predominant characteristic of

<sup>33</sup> Much instrumental music of the far East has Rondoform.

<sup>34</sup> With the previously mentioned exceptions of parts of the songs, *La Praxiana* and *El Puerto Parres*. Totally metrical are of course the dance-songs, *Jota Asturiana* and the Galician *Muiñeira*. (Here should also be mentioned the song *Himno de Riego*). The Galician *Muiñeira* is usually quoted as having 6/8 as time signature. Señor Ribera (*ibid.*, p. 199), however, gives distinctly 3/8 meter for this and other songs. This seems to be borne out by the song under discussion.

<sup>35</sup> The same holds true, more or less, of plain chant.

<sup>36</sup> Compare here, for instance, the song: *Canto de Labranza* from the province of Murcia.



Spanish music, it would be interesting to ascertain from this music the extent of the influence of *ars antiqua* with its symbol of perfection: the triple measure, as contrasted to the double time of *ars nova*.

As in the melodic, so in the rhythmic line, the children's songs, with possibly two exceptions, are of the simplest design, and cast in strict metrical terms. Only the above-mentioned two songs, "Duermate niño lindo" and "Yo no bengo la culpita," are exceptions. In our notation they repeatedly change time signatures, which makes their rhythmical lines also a little more complex.

It is particularly in regard to rhythm that the songs of class C show the influence of the Latin-American element as well as that of the homeland, particularly Portugal, Galicia and Andalusia. The songs are metrically conceived, and although there are abundant variations of tempo like *accelerando*, *ritardando*, *rubato*, besides pauses and holds, the strict metrical unit, nevertheless, is the basis of all. Very characteristic are the cross rhythms between the voices and the accompanying guitar. The frequent change between  $3/4$  and  $6/8$  and polyrhythmic structures like 4 against 3, or 7 against 6 should also be mentioned. Two of the seven songs belonging to this class are in  $4/4$ , the remainder in  $6/8$  time. The rhythmical figure in the accompaniment varies with the type of song. Certain typical idioms seem to recur in some of the songs, especially so before the reentrance of the voice."

**HARMONY:** Songs of class A and B, like the chants of the Church, the melodies of the troubadours, or on the other hand, the occupational songs, know no harmony. The only accompaniment of the former is furnished by the *gaita gallega*, which, like the related Scotch bagpipe, sounds the drone-bass all during the song, besides playing, most of the time, in unison with the singer (one octave higher). Many examples of folksong and so-called primitive music can still be found which are non-harmonic in nature, just as much as all the music of the Orient and the Far-East. Of course, there is music, like the Javanese and others, which are examples of what is called heterophony, but that is far from what the western world understands by the term harmony.

Following the development of music from the monodic into the harmonic style, one will find no change of the basic idea, but rather of the means to realize it. For, when harmony finally usurped the place of gracenotes and melisma, the various chords were used for the selfsame

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"This may serve as a means to let the singer know that it is his turn now. More songs and information are needed to prove this hypothesis.

purpose, namely, to intensify the rhythm and accentuate points of emphasis. Simple as the harmonic resources of class C must be called, they present an excellent example of the above statement. Interesting in this connection is that the bass of this harmony is often changed on the weak beat of the measure (for instance, on the fifth beat in 6/8 time) and receives a strong accent.

*RENDITION:* Before discussing the rendition of the songs it seems appropriate to introduce the musicians whose performances were recorded. The only lady, Miss Carmen Ramirez, was born in Zaragoza (Aragón) and lived thirteen years in Spain. During this time she travelled all over the Iberian peninsula and later also through Latin America. This singer interpreted the twelve children's songs. The next four performers were all born in Asturias: José and Arsenio Gonzalez, Manuel Tomargo and Manuel Fernandez. Both of the former played the accompaniments and solos on the *gaita gallega*, the latter two sang all the songs of class A. Two more singers, who are not born Spaniards, are responsible for the songs of class C: Paldomero Velazco, born in Cuba, and Bernardo Laosa, born in Ybor City, Florida. They sang together, with the latter furnishing also the guitar accompaniment.

It has previously been mentioned that of the seven songs of class A, three are entirely and two partially based on metrical concepts. The remaining two are wholly free in their rhythmic structure. The songs of class B as those of class C are built on a metrical basis throughout.

Meter is always associated with tempo, whatever the latter may be in each case. And so it is also in those songs, which, either partially or wholly, are based on a mensural concept. The rhythmically free parts of the songs of class A: a, b, are more or less at the mercy of the aesthetic (conscious or unconscious) judgment of the singer, whereas the metrical parts, to a greater or lesser degree, are governed by his psycho-physiological reactions to any recurrent phenomenon, which seems to be based on the inherent tendency to group such phases within a given cycle. The performers of these songs are no exception to the rule. In the metrical parts fluctuations from metronomical standards are noticeable fairly often. In some of the instrumental pieces this seems to be aggravated by the technical inability to perform more complex groups of notes in the tempo adhered to otherwise. In the songs there is a great variety in the use and the execution of the numerous grace notes and ornaments. Class B has none, with the exception of "Duermate niño

lindo," and class C uses only the ordinary embellishments familiar to all music of today.

Unlike some singers of various peoples, the interpreters of the songs under discussion use their normal voices. There is of course the common device of loud and soft singing, which is mostly associated with ascending or descending lines respectively. With regard to intonation, or the maintenance of differentiation between various tones, it is usually asserted that peasants and folksingers sing in the natural scale. One thing is certain, that the singers responsible for the records, especially the men, do not sing absolutely in our 440 or 435 tempered scale. The seventh step, for instance, if used as leading tone, is by no means always tonometrically correct. Neither are some other tones of similar quality (half-steps). It is not the place here to argue about some claims concerning some singers using quarter-tones or the like. Many writers have expressed themselves on this subject,<sup>22</sup> and in our own time Hugo Riemann<sup>23</sup> voiced sincere doubts about reading difficulties into folk-music, which were actually not there. This brings up a question. Why do we credit these singers with more musical sense, better capacity to hear, better tonal memory, greater ability to sing in tune (whatever the system), than we are willing to concede to our own singers? From an association of many years' standing, even with highly gifted and trained singers, the writer is perfectly willing to subscribe to the criticism of the human weakness displayed so often, but can in no way see the line of reasoning which would put the folk-singers and others on a pedestal with the claim that they are superior to others and free from deficiencies which seem to be, more or less, a part of every psycho- and physiological make-up.

There is another problem with regard to pitch, which is of psychological nature and is totally involuntary on the part of the singer: the rise in pitch during the rendition of the several verses of a song. This is a well-known phenomenon, which has frequently been observed in folk and primitive music.<sup>24</sup> In measured music particularly, it is usually accompanied by an increase in tempo.<sup>25</sup> The occasional rise of pitch in the accompaniment by the *gaita gallega* does not come under the same classi-

<sup>22</sup> Aristoxenos, Ramis de Pareia (*Musica practica*), the Arabian theorist Al-Farabi Avicenna and others.

<sup>23</sup> *Folkloristische Tonalitätsstudien*, Leipzig, Br. & H., 1916, p. 112.

<sup>24</sup> Compare with the similar phenomenon of playing louder when an *accelerando* takes place.

<sup>25</sup> The individual cases in the songs under discussion, will be considered in conjunction with the respective songs.

fication, if one does not, perchance, wish to contend that a certain mental state exerts its influence on the arm muscles of the player, which in turn exerts a pressure on the windbag and thereby raises the pitch of the tone. More probably it is an accident as is the occasional overblowing that results in an overtone instead of the tone intended. But, occasionally, an attempt seems to be made to follow the voice in its rise in pitch, which usually, but not always results in bringing the singer down to normal. In the transcription of the songs these fluctuations have been indicated by the customary signs of + and - for somewhat sharp, or flat. The sign  $\omega$  for somewhat less of time value than indicated.

Some songs of class A are accompanied by the *gaita gallega*, the songs of class C by the guitar. As is commonly known, in the accompaniment of a bagpipe the tonic of the key in which the tune is played, is also sounded as the lowest bass note—a continuous drone.<sup>4</sup> As previously mentioned, the player for the most time follows the melody one octave higher. From the recordings one would judge that the aim, in general, is to do just that, and to stop just short of some of the florituras. Some other cases, however, would indicate that there actually is an ambition at work, which would endeavor to be somewhat more independent of the singer, and thus really establish heterophony between the singer and accompanist. To decide definitely in one way or the other will only be possible, if there are many more and reliable recordings of this type of songs available.

All of the songs of class C have guitar accompaniment. All of them are introduced by a prelude of which that to Ruisenor seems to be the most pretentious. All of these preludes, like the interludes, are improvised, and characterized by an increase in tempo above that of the song proper. There seem to be some special rhythmical pattern used in particular songs. A seeming tendency to indicate the impending entrance of the voice by a certain rhythmical figure, will need more study of different songs of this type for confirmation. There is a decided predilection for the use of cross rhythms against the melodic line of the voice as well as for syncopated effects.<sup>5</sup>

<sup>4</sup> Some bagpipes have a second basspipe attached which enables them to also sound the fifth above the lowest note.

<sup>5</sup> Compare the aforementioned accent on the bassnote of the fifth beat in 6/8 time.

## ANALYSIS

Only of a few selected songs will the analysis be given here, merely to show the method by which the results have been obtained."

The common three-part song-form Dr. Lorenz calls *Bogenform*=arc-form. He distinguishes three varieties: a) simple, b) extended, and c) perfect arc-form,=a:(m n m), b:(m n—MS"—m n) or, (m n o—MS—m n o), if m consists of still more phrases; c:(m n o—MS—o n m).

If the m is less important than MS, he calls m and m': *Vorderer und Schliessender Rahmensatz*=Initial and terminal phrase, which frames, so to speak, the middle strain.

m x m y m z m = *Rondoform*. If x and z are alike or similar = classical Rondo.

If part m is much shorter than either x, y or z, he calls the whole; *Refrainform*.

Taking over an old form, known to the minnesingers and troubadours, as well as remembered from Wagner's *Meistersinger*, he uses the term 'Bar' for m n n, or *Gegenbar* for n m m. That is: strophe, strophe, strophe concluding song; or concluding song, strophe, strophe, respectively.

Class A, a and b: *La Pravianas*

*Scale*: Based on mixture of three systems." That is still more evident in the scale of the third version.

*Structure: First Version*: sung by Manuel Fernandez, *gaita gallega* accompaniment by José Gonzalez.

x = prelude.

Grossform: x a a b = Barform. Smaller subdivision: x+ (a+a+y)+b+z+(a+a'+y')+b+c+c=Prelude+strophe+strophe+strophe. In this latter livision the y forms merely an extension of the second a. So one could analyze: Prelude+Bar+Interlude+Bar+Strophe. One could also analyze the whole as Strophic form, the single parts of which are strophic, and therefore the whole: *Potenzierte Strophenform*=strophic form in higher power.

*Second Version*: From a different combination of material results a different structure. For the sake of comparison the different parts in the analysis of the Grossform of both versions are named alike. In the

"The following refers to the method as used by Dr. A. Lorenz, quoted on p. 4.

"middle strain

"Compare with Fischer, *Ibid.* p. 161 as well as Riemann, H., *ibid.* p. 5.

smaller subdivision this was obviously not possible. This second version may serve as illustration of the phenomenon, that the melodic urge of the moment creates its own form.

$x$  = prelude;  $y$  = 1st Interlude;  $z$  = 2nd Interlude; first part of Vers= $(a=a')$ ; Second= $b$ . metrical part  $(c+c')$ . The  $a$  and  $b$  in the following analysis, in Grossform, includes the interludes  $y$  and  $z$  respectively as extension.

Grossform:  $x + a + a' + b + a' + a' =$  Prelude+Extended arc-form.

If one, however, analyzes:  $[x+(a+y+b)] + [x+(a+y+b)] + (z'+c) + \{z+(a+b)\} + \{z+(a+b)\}$ , then we have a grossform= $a + a + a' =$  Stollen, Stollen, Abgesang +Coda, of which the latter two form a Gegenbar."

A smaller subdivision would give:  $[x+(a+b+b)+c+y+d] + [x+(a+b+b)+c+y+d] + z + e + e + \{z+(a+b+b)+c+d\} + \{z+(a+b+b)+c+d\} =$  (Prelude+Inv. bar+strophe)+(prel.+inv. bar+strophe+Inv. bar) (pr.+inv. bar+strophe)+(pr.+inv. bar+strophe).

*Third Version:* Sung by Manuel Tamargo. No Prelude, no interludes, no accompanist!

Grossform:  $a + a' =$  Strophic form. Smaller subdivisions:  $(a+a') + b + (a'+a') + b =$  Barform+Barform:  $(a+a')$  are considerably modified and extended.)

The most important phenomenon in this version is, however, that the singer omits entirely the metrical part: "Somewhat faster," which both the first and second version bring, although at different times. This raises the question whether or not there are certain types of songs, parts of which can be omitted, as this is the case with some "songs of chance" of different American Indian tribes."

#### MELODIC LINE:

*1st Version:* The song presents an interesting combination: The rhythmically free melisma of the melodic line of the first, as compared with the metrically strict melody of the second part. The former is distinctly an outgrowth of oriental influence, the latter derived from mensural music. The whole reminds one of the freely improvised introductions of a Gypsy violinist, whom upon a given signal the remainder of the group join in a distinctly metrical rendition of whatever the tune may be. Interesting is the skip of a tenth at the beginning of the  $\sharp$  part.

*2nd Version:* The same melodic material as in I, but varied to some extent.

" Inverted bar=Gegenbar.

" Compare J. Ph. Schinhan (*ibid.*) p. 281, also Geo. Herzog: The Yuman Musical Style, *Journal of American Folklore*, v. 41, no 160, p. 196.

*3rd Version:* The melody is considerably modified, although it can easily be seen that both songs spring from the same basic idea. Particularly interesting is here that the singer pauses in the same spot where the bagpipe supposedly plays the interlude, although there was no accompaniment. Mentally the singer kept the music flowing, a proof for the integral part which the accompaniment plays in this music.

**RHYTHM:**

The rhythmical line of this song as well as the others of this class have been amply discussed before. Mentioned should be the Interlude *z* in both versions which is strictly metrical in concept and rendition.

**RENDITION:** The singer of the first two versions, F. Fernandez, consistently flattens on the seventh degree (*b*) as well as on the third (*e'*). He sharpens slightly the first *d* in the *#* outburst. The bagpipe too differs sometimes greatly from our concept of *normal* pitch. In attempting to follow the melody of the song it sometimes even overshoots the mark in going up, hitting a decidedly dissonating tone, which in this case was unintentional.

*Canción Asturiana* (Carretero de Avilés): Sung by Manuel Fernandez, accompanied by Jose Gonzales.

**SCALE:** Although the fifth of the fundamental predominates greatly, the latter, on which the song also ends, no doubt determines the scale of this song to be the mixolydian mode. The sixth and seventh degree occur relatively infrequently.

**STRUCTURE: Grossform:**  $x + (a + a' + a'' + a''') = \text{Prelude} + \text{Strophe}$ . In smaller subdivision: *y* = short Interlude; *z* = Interlude.  $x + [(a + y + a') + b] + z + [(a'' + y + a) + b'] + y + [(a'' + y + a') + b] + z + [(a' + a'') + b''] + c + = \text{Prelude} + \text{Bar} + \text{Interlude} + \text{Bar} + \text{Interlude} + \text{Bar} + \text{Interlude} + \text{Bar} + \text{Coda}$ . The two "stollen" *a* and *a'* are interrupted through the short interlude *y*; the latter could also be analyzed as extension of *a*. In Grossform:  $[(a + y + a') + b] + z = a = \text{Strophe}$ .

**MELODIC LINE:** Melodically this song is one of the finest examples of the oriental influence as exerted upon the Spanish culture. As mentioned before, it seems useless to muse whether this influence was brought to bear by the Moorish invasion or the dominance of the Roman Church, as both trace the essence of their tonal structure to the Orient. The singer as well as the player compete with one another in endless fiorituras and embellishments, and sequences abound throughout the song.

**RHYTHM:** Rhythmically the picture is exactly as we are wont to see it in transcriptions of the Gregorian Chant, the Jewish temple service



and other oriental music. The kaleidoscopic variety with comparatively limited means is remarkable.

**RENDITION:** The intonation of the individual tones by the singer as well as the player is not always absolute in our sense. For instance, the *g* in the lower octave is mostly somewhat sharp when played by the bagpipe. Since this occurs only in more or less cadential figures, and since at other times the *g'* is distinctly *g'* sharp (not *g*) one is tempted to assume that for some reason or other the player's intonation is at fault.

*Pase el puerto de Pallares:* sung by Manuel Tamargo.

**SCALE:** With *a* as fundamental, (the song begins and ends on *a*) it is the Mixolydian scale (transposed).

**STRUCTURE:** *Grossform:* With each verse as *Stollen* and the remainder as *Abgesang* it is:  $a\ a\ b = \text{Bar}$ . Smaller subdivision gives the following:  $[(a+a'+b)+(a+a'+b')] + [(c+c')+(d+d')+(d^2+d'')] + [(x^2+x^3)+(c+c^2)+(d^2+d'')] = \text{Bar} + \text{Bar} + \text{Gegenbar} + \text{Bogen}$ . One might possibly take the group  $(d+d')+(d^2+d'')+(d^2+d'')$  as *MS* and  $(c+c')$  as *Vorderer* and *Schliessender Rahmensatz* = *erweiterte Bogenform*. The last  $(d^2+d'')$  would then be *Coda*:  $(a+a') + [(c+c') + \{(d+d')+(d^2+d'')+d^2+d''\} + (c+c^2)] + (d^2+d'') = \text{Strophe} + \text{erweiterter Bogen} + \text{Coda}$ . (The *d* in the analysis is quite varied, but nevertheless related to *b*.)

**MELODIC LINE:** If solo singing with its indulgence in melismatic ornamentation is the standard-bearer of the progressive will, forever embattled against tradition,\* then this song is one of the arch revolutionaries. The lovely continuity of the modulating melody upon which the voice weaves its rhythmic lays and languid melodic decorations, is in the best manner of the oriental tradition. The never-ending variety of the seemingly improvised flow of successive tones attest to the rich imagination of the oriental mind, inventing in playful fancy ever new combinations of melismatic turns around the same basic idea. Art of variation at its best. The resting points on which the melody lingers for some time, as well as the melancholy character, resemble some songs of the province of Murcia as for example the "Canto de Labranza."

**RHYTHM:** One interesting rhythmical figure is the so-called Scotch snap, which we also find in songs of a number of so-called primitive cultures like the American Indians and others. Observe the

\* Alfred Einstein, *ibid.*, Plain Chant.

sequential pattern of the descending groups in the first half of the song, as well as the emphasis which the following tone gets every time the rhythmic group of five notes appears between the melodic tonic and its restatement.

*RENDITION:* With all the oriental influence, one characteristic is missing: the tonal quality. The singer has and uses a full and rich sounding voice which soars upward with ease and shows extraordinary breath control. The intonation is typical of folksingers anywhere. There is no attempt to conform to our tempered scale. On the climaxes, when the high notes are taken without any preliminary approach, the attack is clear and definite, also mostly *f* or *#*. In the descending passages there is always a decrescendo noticeable. The *g* in this song is often between *g* and *g* sharp, but in the descending passages and others marked, decidedly *g*.

The longer or shorter pauses which the singer makes between phrases are evidence of the interludes which would have taken place had the inevitable accompaniment been rendered at the time. At the end of the song the record also reproduces the shouting and approval of the audience present—a phenomenon also known from other cultures.

*La Muiñeira:* played by Arsenio Gonzales.

*SCALE:* Ionian with occasional flat sevenths. The song begins with the melodic dominant and ends on the fundamental.

*STRUCTURE:* As an excellent example of its type a full analysis of this song follows:

Grossform: exclusive of Introduction and Coda = Gegenbar.

$x + A + BC + B'C' + y$  = Introduction = Abgesang + Stollen + Stollen + Coda. (the *B'* as well as *C'* are quite modified)

Smaller subdivision:

$A = (a + a' + a'') = \text{Strophe.}$

$B = (a' + b + b') + (a' + a') = \text{Gegenbar} + \text{Strophe.}$

$C = (c + c') + (d + d' + d'') + (a'' + a + a') + (c + c'') = \text{strophic form.}$

$B' = (d + d') + (b + b') + (a + a') = \text{strophic-form.}$

$C' = (c + c') + (e + d + d + d) + (c + c') = \text{extended arc.}$

One could, however, also analyze:

Grossform:  $x + (a + b + a) + (c + d) + \{a + (c + d + b) + a'\} + (c + d + c) + y$  = Introduction + Bogen + Strophe + Bogen + Bogen + Coda.

or:  $x + (a + b + a) + (c + d + a + c + d) + b + (a + c + a + c) + y$  = Introduction + Bogen + Bogen + Strophe + Strophe + Coda.

Smaller subdivision:  $x + [(a+a') + (a^2+a+b+b') + (a+a')] + (c+c') + (d+d'+d^2) + (a'+a^2) + [(a+a') + (c+c' + d+d'+b+b') + (a+a')] + [(c+c') + (e+d+d+d) + (c+c')] + y$

Here each smaller unit is a strophe and, as the whole is really strophic-form, this is *Potenzierte Strophenform*.

One might possibly analyze it as Rondoform:  $(a+a')$  recurs several times between various other groups:  $(a+a') + (a^2+a+b+b') + (a+a') + (c+c' + d+d'+d^2 + a'+a^2) + (a+a') + (c+c' + d+d'+b+b') + (a+a') (c+c' + d+d+d+d + c+c') + y$ .

**MELODY:** The introduction is the same as for *Canción Asturiana*. There is hardly any sign of the ornamentation of the other songs of class A, a and b. The whole song has a rather simple line. Much of the thematic material seems to be built upon arpeggios of diatonic triads.

**RHYTHM:** From the second takil, a  $3/8$  rhythm very popular among the Spanish Moors, are clearly derived the modern Galician muineira. Most of the song is built upon motives of simple eighth-note character which rarely change to dotted values and infrequently dissolve into smaller units.

**RENDITION:** Metric accuracy in playing seems to be very loosely conceived. It is evident from the beginning that the player experiences difficulties in executing all the more florid figures at the same speed as the others. The nature of the tune seems to forbid a hypothesis of complicated structures or intentional variations in this regard.

This is the most famous of the occupational songs of the Galicians: Milling song-dance, and is performed most frequently during the harvesting and milling season.

The analysis given of different songs of class A is intended to show the method of approach and the results obtained thereby. Space does not permit of doing the same with songs of class B and C.

After having studied and analyzed the only available work on Spanish folksong by Señor Julian Ribera,<sup>20</sup> as well as the recorded songs of Spanish descendants in Florida, it remains only to compare the respective findings and draw conclusions about the relationship of both. In doing this, the same procedure used before for reviewing scales, structures, melodic lines, etc., will be followed.

<sup>20</sup> Jul, Ribera, *ibid*.

*Scales:* Not having the opportunity to peruse the originals of the songs used for transcription by Señor Ribera, it is difficult to say whether the accidentals appearing in the different signatures are to be found in the original manuscripts, or whether they are the outcome of the author's unsuppressed desire to prove his point. As the author says, "I even suspected the existence of harmony." This was not enough, however, he even suspected the existence of tones which are nowhere to be found in the entire song, and he calmly puts a sharp or flat for those ghostly spectres in the signature. Thus it happens, as he says, "that I could *determine* tonalities and accidentals." Of the 43 transcribed songs reprinted, six show a signature of one flat for a note which never occurs in the whole song. On this basis, and from the melodic design as well as the scale structures, one is very much inclined to doubt the authenticity of many accidentals as well as a number of the signatures given. If they, however, could be proven to exist in the manuscripts they would merely show that in this respect the Arabs exercised some influence on Spanish music, since Salvador Daniel asserts<sup>21</sup> that the use of the major tonality among the older race of Arabs is an established fact. Nevertheless, it would not prove that the basic tonal structure, which, supposedly, was changed under foreign influence, and therefore necessarily was the older, was not built originally on the Churchmodes or the pentatonic scale system respectively. Looking at the scales of the songs used for this investigation, one finds a remarkable similarity with those of Señor Ribera's collection. The latter as the former use various Churchmodes in authentic or plagal form, and a number are based upon the pentatonic scale or a mixture of several of its systems. Since one can find the same scales in widely separated cultures, as for instance the American Indians, it is evident that whatever influence there was, could certainly not have been confined to that of the Arabian culture.

Structurally one finds the greatest discrepancy between the two groups of songs. Out of 43 songs of Ribera's collection there are 41 which show either simple or extended arc-form; only one each of compound structure and strophic form, the latter of which shows what Ribera calls the new Andalusian form: a a a b.<sup>22</sup> Of all the types of the Florida songs, only two show arc-form as Crossform and even of these, one shows a variation from the more common pattern. As part of a

<sup>21</sup> *La Musique Arabe*.

<sup>22</sup> The barring in No. 30a and 35a of Ribera's collection seems to be wrong, as, with a change in it, the songs conform to the structural scheme of all the other songs.

larger form, however, arc-form is used in some of the songs. Eight of these songs show bar-form, eleven have strophic design, three are combinations of different patterns and one has Rondo-form.<sup>23</sup> The latter belongs to the imported Cuban songs.

Another important characteristic of the Ribera collection is that the individual phrases of the songs are built of an equal number of measures. Twenty-four songs use 5+5, nine 4+4, seven 6+6, one 3+3 and two show mixtures of several measures per phrase. Besides this, they are written in the same time signature throughout. The Florida songs, that is those which have measured time, like the dancesongs and the children's songs, do not show such simple groupings. The only exceptions are the very simplest songs of the children's songs. The others show great variety in their build-up. Through fusion,<sup>24</sup> some eight-bar phrases might be condensed into six or seven measures or some such structures. Such designs one can find in a number of cultures, like the American Indians. Not all of the songs of this group permit notation with the same time-signature throughout. Both groups use sequential patterns in their structures. There is an evident tendency to avoid monotony brought about through mere repetition of the verses and thereby achieve a larger unit.

Melodically, some of the Florida songs show a similar line as Ribera's songs. Both prefer, in general, conjunct motion. Of skips, the smaller ones are most frequent. The largest within the phrase is the fifth. Larger skips occur only between phrases. Both groups achieve contrasts by balancing skips with conjunct motion. The compass of the different melodies in both groups is about the same. Both use ornamentation in their melodic line, although none of Ribera's songs come anywhere near those of the Florida songs, which have no time-signature and are most closely related to their oriental models.

Rhythmically, the songs most closely patterned after some oriental model are the most interesting melodies. The lovely continuity of the modulating melody upon which the voice weaves its rhythmic lays and languid melodic decorations, is in the best manner of the oriental tradition. The songs in metrical patterns show less of this character and also less of ornamentation. They show, in a measure, the influence of

<sup>23</sup> Practically all of the songs, when subdivided into their smallest unit, can be analyzed as strophic form, although not as a b a.

<sup>24</sup> Verkettung: The end of one phrase is at the same time the beginning of the new. Cf. Fischer, Jakob, *Erläuterungen zur Interpretations-Ausgabe*, Carl Haslinger, Wien, 1926.

the Western culture. One interesting figure, the so-called Scotch snap, one finds also in the songs of a number of more primitive cultures. Syncopated effects have only two of Ribera's songs and the Cuban songs. Both groups use accents on weak beats for good effect, only the Florida songs make more extensive use of them. Groups of four in  $\frac{3}{4}$  time are only found in the Cuban—and the dancesongs. The free use of varied rhythmical groups for each pulsation gives the songs without meter their characteristic idiom.

Harmony, according to Señor Ribera, was used even in the very early music of the classic Arabic school.<sup>55</sup> He says that they used large orchestras of stringed instruments and he reasons that, "since it was impossible that they should not have noted the phenomenon of sympathetic vibration; therefore they must have known and used harmony." With such specious reasoning, one could prove that, since the Japanese and Chinese have, physiologically speaking, the same eyes as we have, with the same functions, and since they cannot help knowing that a mountain is not in the same place where they are if they have to walk several miles to get there, they always must have known and used perspective in their paintings. Somehow, they don't. And most musicologists agree that in the early music, as in the oriental music of today, there was no harmonic background such as we think of when we speak of harmony.<sup>56</sup> Outside of the Cuban songs none of the other melodies from Florida have any harmonic association. Only an investigation based on more material will make it possible to determine whether there is any intent to furnish what is called a heterophonic accompaniment.<sup>57</sup>

Rendition can only be discussed with reference to the Florida songs as it is evident that from the printed music only the directions which might be given with regard to the execution can be seen. From these indications it is evident that both groups occasionally use the glissando. It is also well known that the singers of both groups of songs use their normal voice. This latter fact also would be an argument against the theory that the Arabs exercised a dominating influence upon Spanish music, as the Oriental is known to use a totally different tone production than his western neighbors. The rise in pitch and concurrent increase in speed are psychological phenomena common to many cultures. The

<sup>55</sup> J. Ribera, *ibid.*, pp. 74.

<sup>56</sup> Jean Beck, *La Musique des Troubadours*.

<sup>57</sup> Carl Stumpf, *Anfänge der Musik*, Leipzig, 1911, p. 59. Also Guido Adler in *Jhrb. der Musikbibliothek*, Peters, 1908.

license in measured time" as well as the varying intonation is found to be a characteristic of many singers of different nations. The approving shouts of the listeners after the singer finishes are also to be found in many lands, for instance the Yurok Indian tribe of Northern California.

Again and again, when investigating varying cultures in widely separated sections of the globe, one is impressed when he finds that certain characteristics which seemed at one time to be exclusive with one people, are found to be also within the vocabulary of some other people, although there is, seemingly, no explanation just how the transfer was made, if it was made.

The songs analyzed here are a selected few of the melodies as recorded by Professor R. S. Boggs. The name of the singer is given with each individual analysis. The transcriptions from the electrical recordings were made by the author.

There are no words available for any of the songs excepting the children's songs. For lack of space the poems and some remarks about the latter will have to be published later. The songs analyzed in this study follow on pages 154-164 of this number."

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"Although in the dance tunes a steady 2/4 or 3/4 may be desired, it is possible that here, as with more primitive cultures, only an underlying pulse is essential, where the lengthening of certain parts of a superimposed measure would evidently be without meaning as far as time-signature is concerned.

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*University of North Carolina.*



Class A, a №1.

La Praviana.

! = about 104

Gaita galega.

- Bourdonbass sounds thruout the song

**Voice**

—f

f'

ff

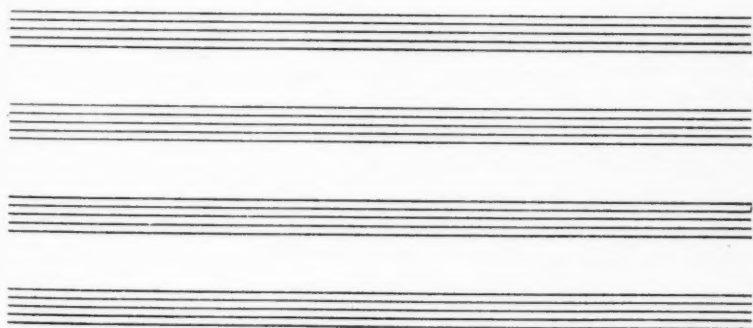


Class A, a No. 2

## Carretero de Avilés, Asturian Canción.

The musical score is written on ten staves of five-line systems. The key signature has one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics include *f* (forte) and *dim.* (diminuendo). There are also markings for phrasing like *>* (accent) and *<* (deaccent). The score concludes with two small notes marked with (m) and (-).

1) Small notes indicate guitar gallego.



Class A, 7 N<sup>o</sup> 3.

Pasé el puerto de Pallares.

A musical score for a piece titled "Pasé el puerto de Pallares." The score is written on ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 2/4. The score features a variety of musical textures, including single notes, chords, and complex rhythmic patterns. Dynamic markings include *sfz* (sforzando), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also markings for *sfz* and *f* in the first staff, and *p* and *mf* in the fifth staff. The score is a single melodic line, likely for a piano or violin. The piece is in a minor key, as indicated by the one flat in the key signature. The tempo is not explicitly marked, but the notation suggests a moderate to fast pace. The score is a single melodic line, likely for a piano or violin. The piece is in a minor key, as indicated by the one flat in the key signature. The tempo is not explicitly marked, but the notation suggests a moderate to fast pace.

Class A, c. № 2.  
J. 165.

## La Muiñeira.



1) To be played one octave higher.

slower!

quicker

Mishap



Scale

## Songs of Class B.

$\text{♩} = 132.$

I

$\text{♩} = 144.$

II

$\text{♩} = 120.$

III

$\text{♩} = 144.$

IV

$\text{♩} = 116.$

V

VI

♩ = 144. VI

♩ = 136. VII

♩ = 144. IX

♩ = 144. X

♩ = about 144. XI

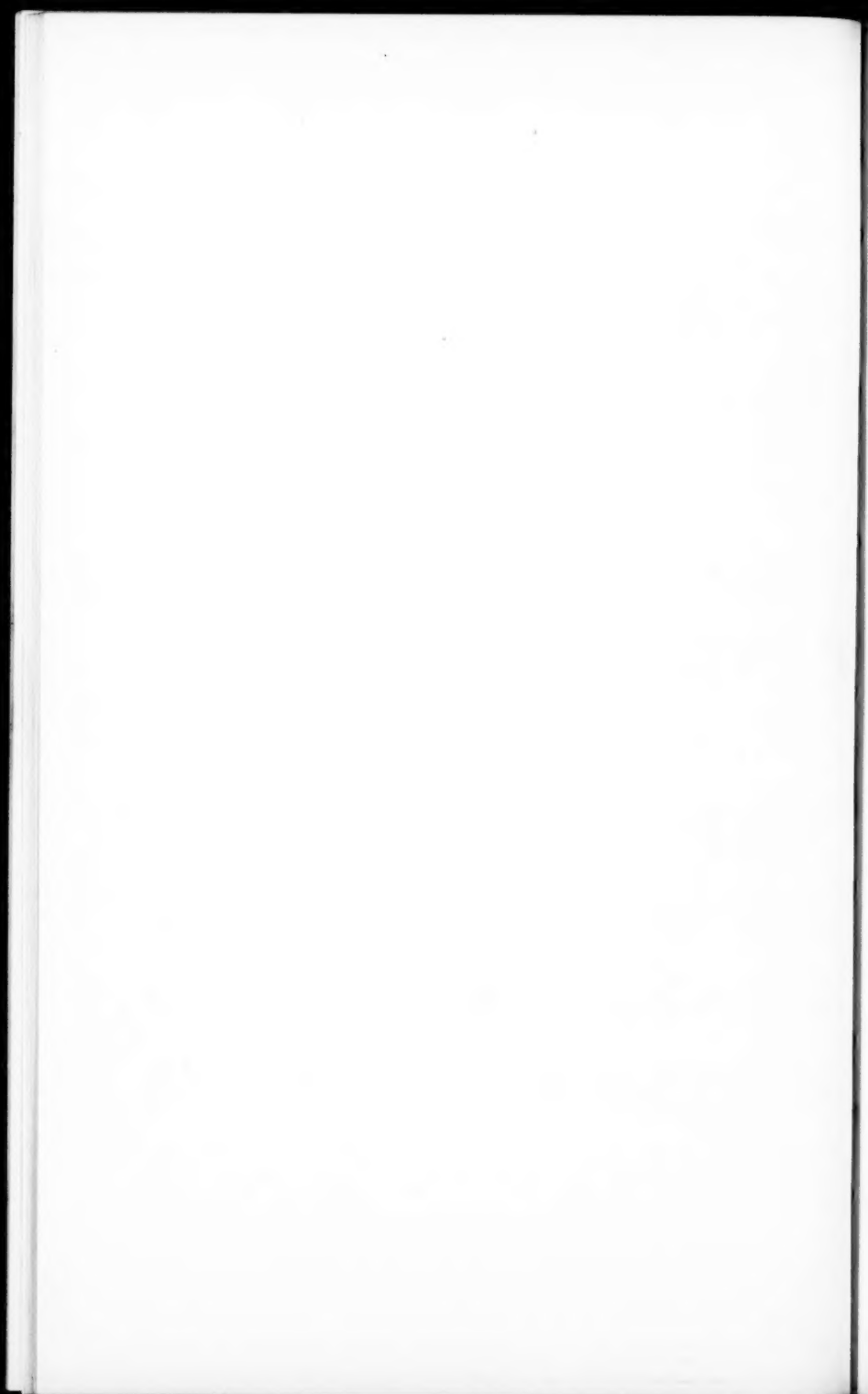
♩ = 100 (Very legato) XII

rit.

> a tempo

> 3

> 3



## FEUDING BALLADS FROM THE KENTUCKY MOUNTAINS

By Marie Campbell

The mountain feuds become something more than tradition on Bull Creek, Gander, Kentucky, when feuding burst out in August, 1930, after being "smothered down" for many years. The trouble was suppressed without any killings, after two important school buildings had been burned by the people who were feuding. During the election period of 1933 there was only one killing in this community. That was a man who everybody said had needed killing all his life, and no real effort was made to catch the man who did it.

In other settlements there was "feuding a-plenty" over election troubles. Reporting a killing over on Viper led Kelly Combs, a native mountaineer, into a discussion of feuding which offers insight into the older mountaineer's attitude toward mountain feuds, and gives some knowledge of their origin. Kelly says that the mountain feuds "mostly keeps smothered down these times except election times, but in Grandpap's time they was feuding a-plenty." When asked if his grandfather fought in feuds, Kelly answered, "Grandpap weren't no hand to take sides, and he never got hisself mixed up in nothing but reasonable killings; but he 'lowed feuding had hits pints." Then Kelly proceeded to discuss some of the "pints" of feuding.

Kelly said that feuds originated back in the days of his foreparents when they had to punish rough, disturbing folks themselves because "the law was all way back on yon side the mountains, and they weren't no sheriffs nor no officers of no description." Since "a enemy half beat out don't waste no time gitting hit back on you," the old settlers almost always punished with killing, "because they weren't no other way to save they selves."

But he went on to explain that just a "killing" doesn't make a feud. It takes more than that. "A feud comes of siding in of blood kin with one another and believing all the bad things air spoke or even hinted at about tother side. The kin on both sides gits their old guns cleaned up and packs 'em. 'Taint only gitting even makes 'em do hit but being suspicious and not wanting to be unpertected. Plenty times they don't put no trust in the law and the officers." It is not to be supposed, however, that all mountain people have engaged in feuding even in the early days, for "many a man never fit in a feud en-during his whole life."

As to the causes which start a feud, Kelly says that "liquor and smart talk and being of a suspicious nature help along many a feud. Contentious feelings over dealings in business, shaming some of the women in the family, and even argument over who owned a hawg used to set folks to feuding, and gitting mixed with politics allus makes feuding worser."

In speaking of things which help to keep down feuds now, Kelly mentioned the coming in of outsiders with the coming of the railroads and the opening of the coal mines, "so's folks aint so close tied up to kin no more." And the schools, Kelly went on to explain, help to keep people united, though kinship is a closer bond than the desire for education for children. Education itself helps to keep the old feuds quiet. "The younguns going to school jest naturally larns 'em up and weans 'em away from feuding, so's mostly the olden time feuds keep smothered down in this day and time."

He ended his discussion of feuding by singing "The Feuding Song," given in the following group. He says the number of ballads relating to feuds was never large and that the six here given are his complete stock of ballads on that subject; nevertheless he thought some people in his community might know some feuding ballads that he didn't know. If so, I found that they were unwilling to sing them. Only one song here presented was not recorded from Kelly's singing, and that one he knew.

#### FEUDING SONG

Kelly Combs sang this ballad for some of the students at Carcassonne High School, Gander, Kentucky, in 1933, after he had been telling of a killing on Viper, and explaining the origin of old mountain feuds. At that time he sang the stanzas here noted as omitted. When he sang for recording he would not supply them. He claimed to have "heard" the ballad from his "grandpap."

Come all young men and maidens fair,  
And hear a tale of trouble.  
Take warning boys, shun packing guns,  
And likewise liquor's bubble.

——— and ——— when young,  
Both follered driving cattle  
Down to the level land. A word  
Did plunge them into battle.

Both being drunk, a brindle steer  
Hit served as cause for quarrel.

The lie was give, their weapons drawn,  
Then two smoking gun barrels.

Both being wounded bad, hate kept  
A-working like slow poison.  
Each vowed he would tother kill  
The minute he laid eyes on.

Oh Lord, I hate to tell the tale  
Of all the woes that followed.  
Twenty-five years in troubles soon  
The country it was swallowed.

And more and more as years went by,  
Outsiders in hit mingled,  
And worse and worse each day the war  
With politics got tangled.

(Several stanzas left out)

See at the Forks the two sides meet  
At Christmas or election.  
The nags they plunge, the bullets whiz,  
The guns they bark destruction.

Beneath the beds the women folks,  
And babies they go a-diving.  
And all the folks that holler, "Peace!"  
In corners dark are holding.

Oh hear the wounded yell, and see  
The nags in frenzy tramping  
All on the dying men beneath,  
Their foamy bits a-chomping.

And now the battle's over, see,  
The dead lie cold and torn there.  
And hear the women's screams and prayers,

. . . . .

(7 stanzas left out.)

Or maybe in the court house, when  
The proof one side again goes,  
The war bursts forth and jury, judge,  
And lawyers seek the windows.

(9 stanzas left out.)



The heart of all is turned to you  
In love and fond affection,  
And here we sing this ballad true,  
To keep you in recollection.

#### A LONG TIME AGO

In the fall of 1933 a man carrying a gun and an armful of tiger lilies appeared on the ground of the settlement school at Gander, Kentucky. The tiger lilies were a gift from his daughter to her teacher. The gun was carried because he was stalking a man to kill him because he had insulted his father. He never met the man, but Kelly Combs, when he heard about the incident, said it reminded him of "A Long Time Ago," which he proceeded to sing as here given. He knew nothing of its origin but thought it might have "started to be sung first in the mountain country."

As I was going down to Jimbo Nelly's,  
A long time ago,  
There I met young Johnny Gladden,  
A long time ago.

I asked young Johnny where he was going,  
A long time ago.  
He said he was going to kill a neighbor,  
A long time ago.

I cocked my gun and pulled the trigger,  
A long time ago.  
And that was the last of that poor neighbor,  
A long time ago.

#### THE STARTING OF A FEUD

Kelly Combs sang this ballad as an instance of how feuds begin between mountain families over some incident such as the one described in this song. The discussion which called forth this feuding ballad grew out of the feud situation of 1930. Kelly said the ballad originated "in the mountain country but not inside my recollection."

Ike's hat was made of straw,  
And was a right good size,  
And it flopped behind his shoulders,  
And it flopped before his eyes.

His shirt it was of factory,  
And his britches was of jeans,

And he could hoe more corn  
Than any man for miles around.

He never bragged what he could do,  
But went and done it first,  
And anyone could josh him lots,  
And not stir up a fuss.

It was late one summer time,  
We'd all laid by our corn,  
And some was well nigh gone,  
On rock and rye and pure old corn.

When a feller about six foot two  
Come stalking in the door,  
He toted a pair of rifle guns,  
And a knife, I swear, or two.

The feller 'lowed he'd come out here  
To run the place a while,  
Then take the purtiest girl and go,  
And that was just his style.

He hadn't more than said it good,  
Till Ike lit into him.  
Ike swept the floor and road with him,  
And throwed him acrost some logs,  
Then grabbed his guns and shot 'em off,  
And flung 'em to the hogs.

#### THE RIFLE GUN

Kelly Combs sang this ballad in connection with a discussion of his "grandpap's" old hog rifle which Kelly proposed to lend to two teachers who were afraid at night. Kelly explained between stanzas the three killings back of the three notches filed on the barrel of the gun. Kelly said the ballad was "made up by the mountain folks their own selves. I know that much, but my knowledge don't go no further."

From the days of Boone a-hunting,  
In the dark and bloody ground,  
To the days when homes and gardens  
In the mountain country's found,

We have loved the old time weapon,  
Resting up against the wall.  
We have blest the good old rifle gun,  
In the old horns on the wall.

It is long and grim and rusty,  
And out of date its lock,  
And it has lost some trimmings,  
In brass upon the stock.

By the letters that are carven  
On its butt, we understand,  
That our "grandpap" was its master  
In his trusty hand.

Through trail and wilderness  
His faithful guard and guide,  
'Twas cherished by his hardy soul,  
And 'twas his dearest pride.

## SIDNEY ALLEN

Kelly Combs, who sang "Sidney Allen," accounts for its origin by saying it was "made up to match the tune about a railroad man" ("Casey Jones") and that several people helped to compose the verses, "everybody thinking up his part according to an old court trial where the prisoner outed the court and started a feud." There are missing stanzas that tell of the feud that followed the sentence as given in the last line recorded here.

Come all you people, if you want to hear  
The story about a cruel mountaineer.  
Sidney Allen was a bilious man,  
And in the courthouse won his fame.  
The jury read the verdict about half-past nine,  
Sidney Allen was the prisoner and he was on time.  
He mounted to the bar with his pistol in his hand,  
And he sent Judge Moses to the Promised Land.

Just a moment later and the place was in a roar,  
The dead and dying lying on the floor.  
With a 38 special and a 38 ball  
Sidney Allen backed the sheriff up against the wall.  
The sheriff saw he was in a mighty bad place,  
The mountaineer was staring him right in the face,  
He looked out the window and then he said,  
"Just a moment later and we'll all be dead."

He mounted to his pony and away he did ride,  
His friends and his nephews were riding by his side.  
They all shook hands and swore they would hang,  
Before they would be given to the ball and chain.  
Sidney Allen wandered and he traveled all around,

Until he was captured in a Western town.  
He was taken to the station with the ball and chain,  
And they put poor Sidney on the east-bound train.

They arrived at Sidney's home at 11:41,  
He met his wife and his daughter and his two little sons.  
They all shook hands and knelt down to pray,  
And they said "Oh Lord, don't take our pap away."  
The people gathered from far and near,  
To see poor Sidney Allen sentenced to hang,  
But to their great surprise the judge he said,  
"He is going to the penitentiary instead."

## ZEB TOURNEY'S GIRL

During the election period of 1933 in Letcher County, Kentucky, this ballad was frequently sung, probably because the killings about the mountain country reminded mountain folk of the old feuds. This version from Rock House Creek was sung by Mace Whitaker, a whittler of no mean repute who had whittled out his own wooden leg. He said the ballad originated in the mountains and concerned an actual feud, but when or where it was first sung he did not know.

Down in the Tennessee mountains,  
Away from the sins of this world,  
Dan Kelly's son, there he leaned on his gun  
A-thinking of Zeb Tourney's girl.  
Dan was a hot-blooded youngster,  
His pap raised him sturdy and right,  
And he had been sworn, from the day he was born,  
To shoot every Tourney on sight.

"Powder and shot for the Tourneys  
Don't save a hair on their heads."  
Dan Kelly cried as he laid down and died,  
With young Danny there by his bed.  
Dan took the oath with his pappy,  
And swore he would kill every one,  
With his heart in a whirl,  
With his love for the girl  
He loaded his double-barreled gun.

Moon shining down on the mountain,  
Moon shining down on the hill,  
Young Dan took the tip,  
Swung the gun to his hip,  
And started out to slaughter and kill.

Over the mountains he wandered,  
This son of a Tennessee man,  
With fire in his eye,  
And his gun at his thigh,  
A-looking for Zeb Tourney's clan.

Shots ring out on the mountain,  
Shots ringing out in the breeze,  
Dan Kelly's son there  
With smoke in his gun,  
The Tourneys all down on their knees.  
The story of the Kellys and Tourneys  
Rang far and wide out o'er the world,  
How Dan killed a clan,  
Shot 'em down to a man,  
And brought back old Zeb Tourney's girl.

*The Berry School, Mt. Berry, Ga.*

# ROPE-SKIPPING, COUNTING-OUT, AND OTHER RHYMES OF CHILDREN

by Paul G. Brewster

Most of the rhymes presented here I obtained as long as 1934, at which time I was just beginning my search for folksongs still current in Indiana; some are part of a collection made during the past summer, when, with the aid of a grant from Indiana University, I was gathering folklore in the southern part of the state; still others were given me by some of my students here at the University of Missouri.

## I

### Rope-Skipping Rhymes

- 1 Cinderella dressed in yellow  
Went uptown to meet her fellow.  
How many kisses did he give her?<sup>1</sup>  
(count until there is a miss)
- 2 Johnny over the ocean,  
Johnny over the sea,  
Johnny broke a teacup  
And blamed it on me.
- 3 I told Ma,  
Ma told Pa;  
Johnny got a lickin',  
Hee, hee, haw!<sup>2</sup>  
Salt, vinegar,  
Mustard, pepper!  
(gradual increase of speed)
- 4 Standing on the corner  
Chewing bubble gum,  
Along came a beggar  
And asked me for some.  
  
O you dirty beggar,  
O you dirty bum!  
Ain't you ashamed  
To ask me for gum?

<sup>1</sup> Cf. *JAF*L, XLVII, 385-6 (Pa.); *SFQ*, I, No. 4, 49-50 (Nebraska).

<sup>2</sup> Cf. *JAF*L, XLII, 305 (Mass.); XLVII, 383 (Pa.); *SFQ*, I, No. 4, 58 (Nebraska).

- 5            I love coffee,  
              I love tea;  
              How many boys  
              Are stuck on me?\*
- (count until there is a miss)
- 6            Teddy bear, teddy bear, turn around;  
              Teddy bear, teddy bear, touch the ground;  
              Teddy bear, teddy bear, tie your shoe;  
              Teddy bear, teddy bear, now skidoo!\*
- 7            Teddy bear, teddy bear, joint to the sky;  
              Teddy bear, teddy bear, show your glass eye;  
              Teddy bear, teddy bear, pull your wig;  
              Teddy bear, teddy bear, dance a jig.
- 8            Down in the valley  
              Where the green grass grows  
              There sat (girl's name)  
              Sweet as a rose.  
              She sang, she sang,  
              She sang so sweet;  
              Along came (boy's name)  
              And kissed her cheek.  
              How many kisses did he give her?\*
- (count until there is a miss)
- 9            Ice cream soda, lemonade pop;  
              Tell me the initials of your sweetheart.\*  
(call letters of the alphabet until there is a miss)
- 10           Johnny gave me apples,  
              Johnny gave me pears,  
              Johnny gave me fifteen cents  
              And kissed me on the stairs.
- I'd rather wash the dishes,  
              I'd rather scrub the floor,  
              I'd rather kiss a nigger boy  
              Behind the kitchen door.†

\* Cf. *SFQ*, I, No. 4, 50 (Nebraska).

\* Cf. *SFQ*, I, No. 4, 60 (Nebraska); *JAFI*, XLVII, 384 (Pa.).

\* Cf. *SFQ*, I, No. 4, 52 (Nebraska). These lines seem to have been borrowed from a game-song. Cf. Gomme, *Traditional Games of England, Scotland, and Ireland*, I, 99; II, 416, 417.

\* Cf. *JAFI*, XLVII, 385 (Pa.).

† Cf. *JAFI*, XLII, 306 (Mass.).



- 11 Red, white, and yellow,  
Went downtown to meet my fellow.  
How many kisses did he give me?  
(count until there is a miss)
- 12 Red, white, and yellow,  
Have you any fellow?  
("Yes," "no," "maybe so")
- 13 Red, white, and green,  
Have you any queen?  
(same as No. 12—for boys)
- 14 Grace, Grace, dressed in lace,  
Went upstairs to powder her face.  
How many boxes did she use?<sup>a</sup>  
(count until there is a miss)
- 15 Mabel, Mabel, set the table;  
Don't forget the salt—and PEPPER!\*
- 16 Rooms for rent,  
Inquire within;  
When I move out,  
Let —— move in.<sup>b</sup>  
(used for "calling in")
- 17 Charlie Chaplin sat on a fence  
Trying to make a dollar out of fifteen cents.<sup>c</sup>
- 18 Charlie Chaplin sat on a pin;  
How many inches did it go in?  
(count until there is a miss)
- 19 Charlie Chaplin went to France  
To teach the ladies how to dance;  
First a heel and then a toe,  
A skip and a hop and away you go!<sup>d</sup>
- 20 Charlie Chaplin went to France  
To teach the ladies how to dance;  
First the heel and then the toe,  
Spin around and out you go!

\* Cf. *SFQ*, I, No. 4, 50 (Nebraska).

<sup>a</sup> Cf. *JAFI*, XLVII, 384 (Pa.); *SFQ*, I, No. 4, 56 (Nebraska).

<sup>b</sup> Cf. *JAFI*, XLII, 305 (Mass.).

<sup>c</sup> Cf. *SFQ*, I, No. 4, 58 (Nebraska).

<sup>d</sup> Cf. *JAFI*, XLVII, 386 (Pa.).

- 21 Old lady, old lady, touch the ground;  
Old lady, old lady, turn around;  
Old lady, old lady, point your shoe;  
Old lady, old lady, 23 skidoo!"
- 22 Miss, miss, little Miss, miss;  
When she misses, she misses like this.
- 23 Rooms for rent; inquire within;  
A lady got put out for drinking gin.  
If she promises to drink no more,  
Here's the key to (boy's name) door.
- 24 Last night and the night before  
Twenty-four robbers came to my door,  
And this is what they said:  
"Buster, Buster, hands on head;  
Buster, Buster, go to bed;  
Buster, Buster, if you don't,  
I'm afraid they'll find you dead." "
- 25 Apples, peaches, creamery butter,  
Here's the name of my true lover.  
(call letters of the alphabet)
- 26 Old Man Lazy  
Drives me crazy;  
Up the ladder,  
Down the ladder—  
H-O-T spells hot!"
- 27 Had a little girl dressed in blue;  
She died last night at half-past two.  
Did she go up or down?  
("Up," "down," "up," "down," etc.)
- 28 Raspberry, raspberry, raspberry jam;  
What are the initials of my young man?  
(call letters of the alphabet)
- 29 Teddy, teddy, teddy,  
Turn around, 'round, 'round;  
Teddy, teddy, teddy,  
Touch the ground, ground, ground;

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<sup>18</sup> Cf. No. 6.

<sup>19</sup> Cf. *JAFI*, XLVII, 385 (Pa.); *SFQ*, I, No. 4, 61 (Nebraska).

<sup>20</sup> Cf. *JAFI*, XLII, 305 (Mass.); XLVII, 384 (Pa.). This is used also as a counting-out rhyme, with the last line "O-U-T spells out!"

- Teddy, teddy, teddy,  
Show your shoe, shoe, shoe;  
Teddy, teddy, teddy,  
That's enough for you."
- 30 Betty, Betty, Betty Jo,  
What are the initials of my best beau?  
(call letters of the alphabet)
- 31 Raspberry, strawberry, cherry pie;  
You love them all and so do I.  
(“Yes,” “no,” “maybe so”)
- 32 Virginia had a baby;  
She named it Tiny Tim;  
She put it in the bath tub  
To teach it how to swim.  
It floated up the river;  
It floated down the lake;  
Now Virginia's baby  
Has the stomach ache.
- 33 Fudge, fudge, tell the judge  
Mother has a newborn baby;  
It isn't a girl and it isn't a boy;  
It's just a fair young lady."  
Wrap it up in tissue paper  
And send it up the elevator:  
First floor, miss;  
Second floor, miss;  
Third floor, miss;  
Fourth floor  
Kick it out the elevator door.
- 34 I went uptown to see Miss Brown;  
She gave me a nickle and I bought a pickle;  
The pickle was sour, so I bought a flower;  
The flower was red, so I bought a thread;  
The thread was thin, so I bought a pin;  
And on this harp I played;  
I love coffee, I love tea;  
How many boys are stuck on me?"  
(count until there is a miss)

"Variant: "Skidoo, skidoo, skidoo!" Cf. No. 6.

"A less poetic variant of this line is "It's just an ordinary baby."

"Cf. *JAF*, XLVII, 384 (Pa.).

- 35 My mother and your mother live across the way;  
Every night they have a fight, and this is what they say:  
Icka backa, soda cracker, icka backa boo;  
Ica backa, soda cracker, out goes you!<sup>19</sup>
- 36 One, two, buckle my shoe;  
Three, four, shut the door;  
Five, six, pick up sticks;  
Seven, eight, shut the gate;  
Nine, ten, begin again.
- 37 Spanish dancer, do the split;  
Spanish dancer, give a high kick;  
Spanish dancer, turn around;  
Spanish dancer, get out of town.<sup>20</sup>
- 38 Teacher, teacher, don't whip me;  
Whip that nigger behind that tree;  
He stole peaches, I stole none;  
Put him in the calaboose just for fun.<sup>21</sup>
- 39 Johnny over the ocean,  
Johnny over the sea;  
If you can catch Johnny  
You can catch me.
- 40 Johnny over the ocean,  
Johnny over the sea;  
You may catch Johnny,  
But you can't catch me.
- 41 Betty, Betty stumped her toe  
On the way to Mexico;  
On the way back she broke her back  
Sliding on the railroad track.<sup>22</sup>

<sup>19</sup> Cf. *JAF*, XLII, 305 (Mass.); XXI, 533 (Michigan—as a counting-out rhyme); *SFQ*, I, No. 4, 61 (Nebraska). As the last two lines indicate, this also is sometimes used as a counting-out rhyme.

<sup>20</sup> Cf. *SFQ*, I, No. 4, 59 (Nebraska).

<sup>21</sup> Bolton (p. 112) gives this as a counting-out rhyme.

<sup>22</sup> Cf. *JAF*, XXXI, 45 (Canada—as a counting-out rhyme); *SFQ*, I, No. 4, 60 (Nebraska).

II

Counting-Out Rhymes

- 42           Bee, bee, bumble bee,  
              Stung the teacher on the knee,  
              Stung a sow on the snout,  
              Turned the pigs wrongside out.<sup>23</sup>
- 43           Eenie, meenie, minie mo,  
              Catch a nigger by the toe;  
              If he hollers, let him go,  
              Eenie, meenie, minie, mo.<sup>24</sup>
- 44           Eenie, meenie, minie, mo,  
              Catch a nigger by the toe;  
              If he hollers, make him pay  
              Fifteen dollars every day.
- 45           Eenie, meenie, minie, mo,  
              Cracka finie, finie, fo;  
              Homma nooja, poppa dooja,  
              Rick, bick, ban, bo,  
              O-u-t spells out.<sup>25</sup>
- 46                       One, two, three,  
              Out goes he!<sup>26</sup>
- 47           Eerie, oorie, ickery ann,  
              Phillison, Follison, Nicholas John,  
              Quevi, Quavi, English navy,  
              Stinkum, Stankum, nine-ten Buck.  
                          Out goes he!
- 48           Eenie, meenie, minie mo,  
              Crack a nigger on the toe;  
              If he hollers, make him pay  
              Forty dollars every day.
- 49           Eenie, meenie, teppa seenie,  
              Ooka, booja, domma nooja,

<sup>23</sup> Cf. *SFQ*, I, No. 4, 61 (Nebraska).

<sup>24</sup> Cf. *JAFI*, I, 33; XXXI, 42, 150, 526 (Michigan); *Folk-Lore*, XVI, 450 (Scotland); Bolton, 104-6.

<sup>25</sup> Cf. *JAFI*, XXXI, 527 (Michigan); *SFQ*, I, No. 4, 54 (Nebraska).

<sup>26</sup> Cf. *JAFI*, I, 31; X, 314, 319; VII, 252 (Canada); XXVI, 142 (South); XXXI, 45-6, 157, 523-4 (Michigan); XXXVIII, 243 (Bermuda); *SFQ*, I, No. 4, 52, 45, 55 (Nebraska); *County Folk-Lore*, I (Gloucestershire), 68; Bolton, I, 44, 94-6.

- Wam, pam, biggely boo,  
Out goes you!
- 50           Ala mala tipsy tee  
              Ana darla dominee  
              Locha pocha dominocha  
              I upon tust  
              Unta bunta boo,  
              And out goes you!"
- 51           Engine, engine, nûmber nine,  
              Running on Chicago Line;  
              If it's polished, it will shine;  
              Engine, engine number nine."
- 52           Ira, Ora, Ickery Ann,  
              Fillison, Follison, Nicholas John,  
              Queevy, Quavy, English navy,  
              Stinkum, Stankum, Buck.
- 53           Onery, oery, ickory Ann,  
              Fillison, Follison, Nicholas John,  
              Queevy, Quavy, English navy,  
              Stinklum Stanklum, Buck.
- 54           Ira, Ora, Ickery Ann,  
              Fillison, Follison, Nicholas John,  
              Queevy, Quavy, Iva Snavy,  
              Stinklum Stanklum, Buck.
- 55           Monkey, monkey, bottle of beer,  
              How many monkeys are there here?  
              1-2-3, out goes he!"
- 56           My mamma told me to take this one."<sup>80</sup>
- 57           One potato, two potatoes, three potatoes, four;  
              Five potatoes, six potatoes, seven potatoes, more."<sup>81</sup>
- 58           Ickidy, bickidy, belinda,  
              The sheeny vas vashing the vinda.

<sup>80</sup> Cf. *JAFI*, I, 33; V, 120 (N. C.); VII, 252; XXXI, 42, 527-8 (Michigan); *SFQ*, I, No. 4, 40 (Nebraska); Bolton, 56, 107

<sup>81</sup> Cf. *JAFI*, XXXI, 44, 150; 531 (Michigan); *SFQ*, I, No. 4, 56 (Nebraska); Bolton, 111.

<sup>82</sup> Cf. *JAFI*, XXXI, 44, 122, 150 (Canada), 533 (Michigan); *SFQ*, I, No. 4, 49 (Nebraska); Bolton, 112, 116.

<sup>83</sup> Cf. *JAFI*, XXXI, 534 (Michigan).

<sup>84</sup> Cf. *JAFI*, XXXI, 522 (Michigan). The potatoes are the fists of the players, held out in front of them. The one whose fist is touched at the word *more* is out.

The vinda got broke;  
The sheeny got choke;  
Ickidy, bickidy, belinda."

- 59 My mother and your mother were hanging out clothes;  
My mother gave your mother a punch in the nose.  
Did it hurt her? (Say "yes" or "no")"

- 60 Last night and the night before  
Twenty-four robbers came to my door;  
Some went east and some went west,  
And some went toward the cuckoo's nest."

- 61 Last night and the night before  
Twenty-four robbers came to my door;  
I went upstairs to get my gun,  
And you ought to've seen those robbers run;"

- 62 William a Trimbletoe  
He's a good fisherman;  
He catches hens  
And puts them in pens.  
Some lay eggs and some lay none.  
Wire, brier, limber-lock,  
Three geese in a flock;  
One flew east and one flew west,  
And one flew over the cuckoo's nest.  
O-u-t spells out."

- 63 Old Obadiah jumped in the fire,  
Fire was so hot he jumped in the pot,  
Pot was so black he jumped in a crack,  
Crack was so high he jumped in the sky,  
Sky was so blue he jumped in a canoe,  
Canoe was so shallow he jumped in the tallow,  
Tallow was so soft he jumped in the loft,  
Loft was so rotten he jumped in the cotton,  
Cotton was so white he stayed there all night."

" Cf. *SFQ*, I, No. 4, 41 (Nebraska).

" Cf. *JAFI*, XXXI, 47, 274 (Mass.), 533 (Michigan); *SFQ*, I, No. 4, 55 (Nebraska—incomplete).

" Cf. *SFQ*, I, No. 4, 61 (Nebraska).

" Cf. Bolton, 117.

" Cf. *JAFI*, XXVI, 141 (South); XXXI, 41 150, 526 (Michigan); XLVII, 337 (Ga.); *SFQ*, I, No. 4, 43-44 (Nebraska); *PTFLS*, VI, 67; Bolton, 3, 102-3, 117-8.

" Cf. *JAFI*, XXVI (South), 143; *County Folk-Lore*, I (Gloustershire), 144.



## III

## MISCELLANEOUS

Many of the jingles in this division are not, strictly speaking, children's rhymes, since they are used not by the children themselves but by their elders to amuse the children, particularly the younger ones. As will be noted, some of the rhymes accompany the tickling of the child's fingers, toes, throat, or stomach; two accompany the action of representing certain objects by means of the hands; one is recited in connection with a bit of nursery legerdemain; and still another is a playful prophecy based upon the color of the child's eyes. Nos. 78, 81, and 82 illustrate the fondness of adults for teasing.

- 64           Head-bumper,  
              Eye-winker,  
              Tom Tinker,  
              Nose-dropper,  
              Mouth-eater,  
              Chin-chopper,  
              Gully, gully, gully!\* (tickle throat)
- 65           Toe-trip-and-go,  
              Knee-knick-a-knack,  
              Thigh-thick-a-thack,  
              Heel-tread-a-bank,  
              Shin-shinny-shank,  
              Belly-rumble-gut! (tickle stomach)
- 66           This little pig says, "I want some corn."  
              This one says, "Where'll you get it?"  
              This one says, "In Massa's barn."  
              This one says, "I'll tell."  
              This one says, "Wee, wee, wee;  
              I can't get over the doorstep." (tickle toes)
- 67           This little pig went to market,  
              This little pig stayed at home,  
              This little pig had roast beef,  
              This little pig had none.  
              This little pig cried, "Wee, wee, wee!"  
              All the way home. (tickle toes)

\* Cf. *JAF*, XXXI, 113, 165 (Canada); *SFQ*, I, No. 4, 53 (Nebraska); *Folk-Lore Journal*, IV, 138-140; V, 211 (Cornwall).

\* Cf. *JAF*, XXXI, 59, 114 (Canada); XLVII, 334-5 (Ga.); *FL*, XIII, 108 (Chinese); XXIV, 78; *FLJ*, VII, 256; Gregor, 14-15; MacLagan, 113.

- 68      This little cow eats grass,  
           This little cow eats hay,  
           This little cow jumps the fence,  
           This little cow runs away.  
           This little cow does nothing  
           But run around all day.      (tickle little finger)
- 69      Ring the bell (tug at a lock of the child's hair)  
           Knock at the door (tap his forehead)  
           Peep in (peer into his eyes)  
           Lift up the latch (tilt his nose)  
           Walk in (open his mouth)  
           Go 'way down cellar and eat apples (tickle his throat) "
- 70                      Head-bumper,  
                           Eyebrow-branky,  
                           Nose-anky,  
                           Mouth-eater,  
                           Chin-chopper,  
                           Gully, gully, gully! "
- 71                      Forehead, forehead, Franky  
                           Brow, brow, branky,  
                           Eye peniwinky,  
                           Nose, nose, nipsy,  
                           Lip, lip, leary,  
                           Mouth, mouth, merry,  
                           Chin, chin, cherry,  
                           Gully, gully gully!
- 72                      Little P,  
                           Peru,  
                           Rue Whistle,  
                           Mary Tossel,  
                           Gobble, gobble, gobble! "  
                           (tickle thumb or big toe)
- 73                      Thumbkin says, "I'll dance!"  
                           Thumbkin says, "I'll sing;"  
                           Dance and sing, you merry little man;  
                           Thumbkin says, "I'll dance and sing." "

" Cf. *JAFI*, XXXI, 113, 166 (Canada); *FLJ*, IV, 136; VII, 256 (Dorsetshire); Gregor, 15; MacLagan, 204.

" Cf. *FLJ*, IV, 134-135; Gregor, 14.

" Each toe is touched as its name is called.

" The four succeeding stanzas are identical with the above, except for the use of Foreman, Middleman, Ringman, and Littleman as names of the fingers. Other names

- 74 Here's mother's silverware (clasp hands and turn fingers up)  
 Here's father's table (turn hands so that the knuckles are up)  
 Here's sister's looking-glass (raise little fingers and touch tips  
 together)  
 Here's baby's cradle (raise forefingers with tips together, and  
 make a rocking motion) "
- 75 This is the church,  
 And this is the steeple;  
 Lift up the roof  
 And see the people."
- 76 Two little blackbirds sitting on a limb,  
 One named Jack, the other named Jim;  
 Fly away, Jack; Fly away Jim;  
 Come back, Jack; come back, Jim."

sometimes used for the fingers are Thumbkin, Billy Wilkins, Bet Watkins, Long Rachel, and Little Dick. Cf. Halliwell, *Nursery Rhymes* (pp. 87, 113) and *FL*, XII, 79:

Tom Thumbkin  
 Tom lösten  
 Betty bösten  
 Long lösten  
 Little pig a-rösten (roasting).

For a learned commentary upon names given the fingers, see Rochholz, *Alemannisches Kinderlied u. Kinderspiel* (Leipzig, 1857), p. 99 ff. Gaelic names for the fingers will be found in MacLagan, pp. 114-115. For Spanish names, see *Biblioteca de las Tradiciones Populares*, IV, and *JAFL*, XXIX, 510-511 (New-Mexican Spanish).

This is the only rhyme for which I have found a tune. The tune used in Missouri is identical with that to which the Indiana version of the rhyme is sung.



" Cf. *SFQ*, I, No. 4, 55 (Nebraska); *FL*, XXIV, 78; Gregor, 19.

" Cf. *SFQ*, I, No. 4, 60 (Nebraska).

" The reciter sticks a bit of black paper on the nail of each index finger. At the first line he extends both fingers, backs up, toward the child. As he says the third line, he raises one hand quickly to about the height of his head, and then brings it down with the second finger extended and the index finger doubled under so that the bit of paper is hidden. At the last line he repeats the process of raising and lowering the hand, this time extending the index finger. Cf. *JAFL*, XXXI, 110 (Canada); MacLagan, 224; Beckwith, *Folk-Games of Jamaica* (Folk-Lore Foundation Publications, No. 1) pp. 12, 78; and Halliwell, *op. cit.*, p. 110. In the latter the birds are named Jack and Jill, the latter name rhyming with *hill* in the first line.

- 77           Black eye, piggy pie,  
              Run around and tell a lie.  
  
              Grey eye, greedy gut,  
              Eat all the world up.  
  
              Blue eye, beauty spot,  
              Can't take a touch-me-not."
- 78           ——— is mad and I am glad,  
              And I know what will please him—  
              A bottle of wine to make him shine,  
              A bottle of ink to make him stink,  
              And ——— to squeeze him."
- 79           "Let's go to bed," said Sleepy-Head;  
              "Wait a while," said Slow;  
              "Put on the pot," said Greedy-Gut,  
              "Let's eat before we go!" "
- 80           Goody, goody, gout,  
              Your shirt tail's out!  
  
              Goody, goody, 'gin,  
              Your shirt tail's in!" "
- 81   Ho hum, bottle full of rum,  
      Never saw a pretty boy but what I loved him some.
- 82           Ho hum Harry  
              Lovesick and too young to marry."<sup>1</sup>
- 83           Bushel of wheat, bushel of rye,  
              All not ready holler "I!"
- 84           Bushel of wheat, bushel of clover,  
              All not hid can't hide over!
- 85           Bushel of wheat, bushel of corn,  
              Here I come as sure as you're born!

*University of Missouri.*

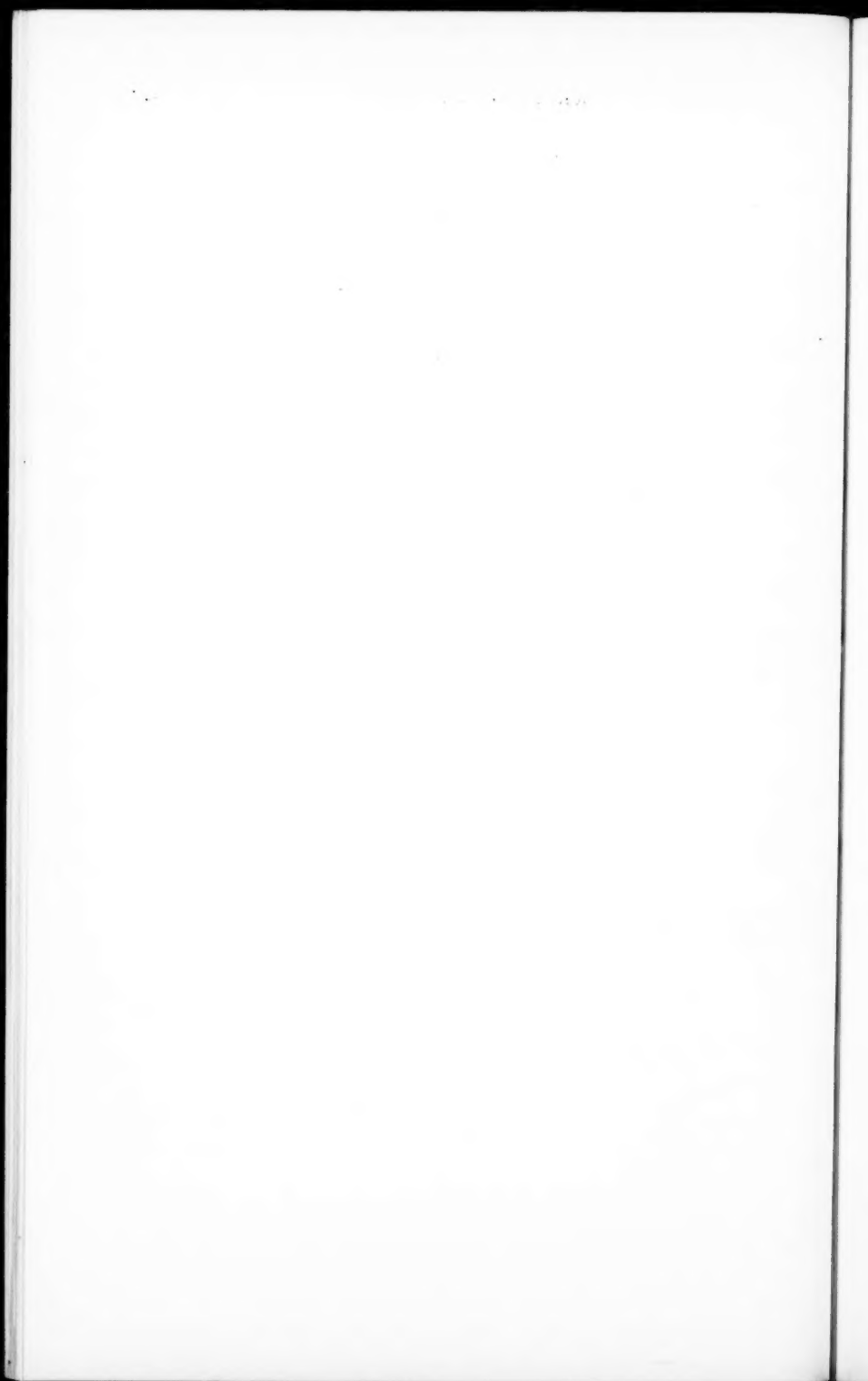
<sup>1</sup> Cf. *JAFI*. XXXI, 60. 89 (Canada); XLVI, 9 (Ozarks); *SFQ*. I, No. 4, 51, 52 (Nebraska); *FL*, VI, 395; Gutch and Peacock, *County Folk-Lore*, V (Lincolnshire), p. 391; E. Peacock, *A Glossary of Words Used in the Wapentakes of Manley and Corringham, Lincolnshire* (Publications of the English Dialect Society, 1887), p. 99.

<sup>2</sup> Cf. *JAFI*, XXXI, 121 (Canada).

<sup>3</sup> *Ibid.*, 59.

<sup>4</sup> *Ibid.*, 120, 166.

<sup>5</sup> *Ibid.*, 114.



## THE ORIGIN OF "THE JACK TALES"

by Richard Chase

In following an interest in the traditional songs and dances of our people here in the South, I often found myself wondering whether by some fall of good luck I would ever stumble on any real Anglo-Celtic folk tales in straight oral tradition here in America.

It was in Raleigh three years ago, at an E.R.E. Teachers' Conference, where I taught the songs to some 800 men and women from nearly all the hundred counties of North Carolina, that I found the first signs of this "new" tradition. Marshall Ward, a young fellow from near Boone, came up to me one day after I had given a short talk on the heritage back of the songs, and said to me,

"My family knows some old stories that have been handed down from generation to generation, like you were saying about the old songs. I don't know whether you'd be interested in any such old tales or not."

I assured him that I would and asked him what these old stories were like.

"Well," he said, "They're mostly about a boy named Jack."

"Do you mean," I asked, "That boy who climbed the bean stalk?"

"Yes, that's one. We call it Jack and The Bean Tree."

"And did he kill a lot of giants?"

"Yes, but it's not much like that one in the story books. Jack hired out to the King to clear him a patch of new ground, and there was some giants wouldn't let him do it. I don't know how to put that one together, but my Uncle Monroe can tell it good."

"And are there some other tales about Jack?"

"Why sure. Jack Tales and Witch Tales. I reckon there's a dozen or more."

Marshall admitted, then, that he could tell the stories himself, but he said that he couldn't tell them right unless there were children listening! So we let the matter drop, with a hope that sometime I might visit him and his folks, and hear all about this boy "Jack."

As time went on and I found myself near Boone at last, I went to "Uncle Monroe" and soon found out that not only the Wards but also many of their neighbors knew about "Jack" and seemed to get great enjoyment in telling about his various scrapes and triumphs, even to a grown-up who sat and scribbled while he listened.

And so it was that I sat and listened and learned, and recorded incessantly . . . sitting on front porches in the evening, sitting on hard clods in the middle of a tobacco patch, sitting in fence corners after helping weed the turnips, sitting on hay in the barn, and on one occasion sitting in an audience of folklorists and scholars . . . while these saga-men unfolded the long cycle of "Jack."

And we found ourselves wondering where, in some dim past, we had heard these things before.

For into two of the tales there walks a Stranger who comes to help Jack on his venture and then is gone again—a prescient Wanderer who knows Jack even though Jack cannot "call his name." I have no doubt as to this Old Man's identity. Who else had a long grey beard, and a staff with magic powers? What was the origin of the ship that could "sail dry land"? Who is this Old One who appears to travellers in their need, and then leaves them to wonder—"Who was he?" . . .

Here he is, still unknown, but yet alive in the memories of these people who farm the ridges and hollows of Beech Mountain . . . remembered over all these centuries of change . . . Saxon, Angle, Norman, Englishman, American . . . and Old Greybeard The Wanderer, comes again to remind us of old things in our blood—a precious heritage shared by our kindred who can know and love the fineness that lies hidden in our past.

Monroe Ward tells me that he learned the tales from Old Council Harmon who "was too old to fight in the Civil War." The name Harmon is quite common on and around the Beech Mountain, sometimes spelled Harman or Herman. One citizen told me that he had always heard that the first Harmons in that country "was full-blooded German-Dutch."

Mr. Ward's own written account of how he learned The Jack Tales follows:

*"To whom it may concern:*

As to the Jack Tales and others told by R. M. Ward of Watauga County in the State of North Carolina, P. O. Beech Creek:

I did learn the most of these tales from Council Harmon, my mother's Daddy, in the year of 1886 and '87 and '88. He was about 80 or 85 years old when I learned these tales from him. He told me he learned the tales from his grandfather and he said the tales was learned from the early settlers of the United States. Council Harmon and Simon Ward and Andrew Bowers I have been told was the first settlers of this county which was called Ash County at that time.

Council Harmon was married twice and had seven children by his first wife none of them living now. He had eight children by his last wife none living.

Council Harmon was a farmer and did work on a farm as long as he was able to work and after he quit farming he came to our house and did stay with us about 5 years and he told us these tales at night.

R. M. WARD."

I have visited this region twice and recorded 24 traditional tales, most of them from R. M. Ward. The Wards are fine common folk with little formal education, but they possess qualities of kindliness and poise that make them very pleasant company, and we found them easy to talk with about the traditions of their settlement. They are particularly proud of and very fond of The Jack Tales, and this is their own name for these stories.

Monroe (R. M.) and his brother, Miles A. Ward, came to the White Top Conference in 1936 and told a number of the tales for that gathering of scholars, musicians, writers, and teachers. These men were perfectly at their ease with all the learned people who met them there.

All of the tales we have recorded are known to scholars of English, Celtic, and Germanic traditions, but the Wards' way of telling each story is entirely fresh and original. The boy Jack has acquired a sort of quiet unpretentious character (quite unlike the dashing young hero of "Jack The Giant-Killer"!), one that is more in keeping with the lives of mountain people. His tricks and adventures sound as though they might have happened on Beech Mountain instead of in early England or Saxony.

An interesting development in our experience with the tales took place this past Summer (1938). Isabel Gordon Carter (*JAF*, March, 1927) recorded a number of "Jack Tales" from Jane Gentry, the "little old bent-over lady" of Hot Springs, N. C., who had the unusual record of some 60 traditional songs for Cecil Sharp when he visited her in 1916. Jane Gentry has been dead now for some years. But her daughter, with whom I have corresponded lately, Mrs. Grover Long, still lives in Hot Springs, and writes me that not only does she herself know her mother's tales, but that Council Harmon was also her mother's grandfather. Mrs. Long seems to be well known as a teller of these old tales, as I discovered from conversations with other folk in the village.

Important and interesting points about the tales are their vital appeal to young and old, and the creative forces brought into play in the actual telling. They are told in winter by the fireside; told on the front porch



in summer when the crops are laid by. They are told to keep the children on the job bean-stringing when beans must be canned. And—most disconcerting for the collector!—they never seem to be ever quite the same twice over. Mr. Ward said once, "Why shure, I told it different up there at that White Top place. I hardly ever use jest exactly the same *words*." Consequently, every occasion brings out a variant for each tale as told by one teller; and each teller has slight variations in his own basic version of any tale. This makes the collecting rather an endless task. So, in collating the tales that have appeared in *The Southern Folklore Quarterly*, I have taken Marshall Ward's early advice to me: "You've got to tell 'em your own way. None of us ever tell them just alike." But I have been careful to use only "words" that I have heard these people themselves use in their own particular telling of any tale.

I feel that I have made the merest beginnings in the work of getting the fullness of the Jack Tales set down. Not until I have found every possible source and recorded each tale many times, under varying circumstances, will I know that I have really made a start toward the right "putting together" of this remarkable tradition.

Here is a full list of the materials recorded thus far:

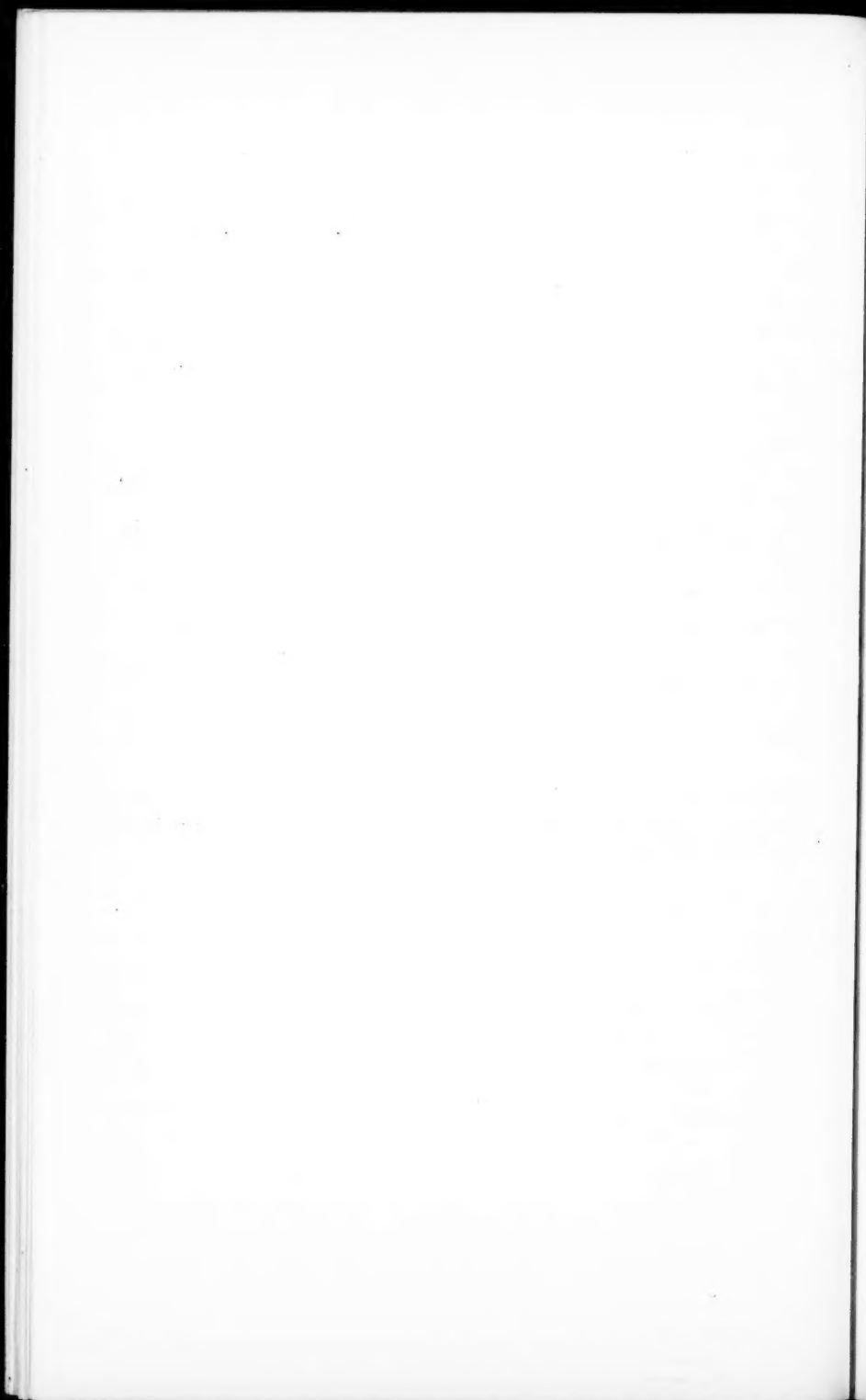
THE BEECH MOUNTAIN TALES.	PARALLELS.
1. Jack's Hunting Trip. <sup>1</sup>	"Munchausen."
2. Lazy Jack. <sup>1</sup>	Jacobs: "Lazy Jack." Grimm: Hans im Gluck."
3. The Lion and The Unicorn. <sup>1</sup> "	Grimm: "The Valiant Little Tailor."
4. The Heifer Skin. <sup>1</sup> "	Grimm: "Big Klaus and Little Klaus."
5. Jack and The King's Daughter. <sup>1</sup> "	Halliwel: "The Three Questions."
6. Tom Thumb.	Jacobs: "Tom Thumb."
7. Jack and the Giants. <sup>1</sup> "	Jacobs. Grimm.
8. The Old Farmer and his Wife.	Jacobs: "Hereafterthis."
9. Lucky Jack. <sup>1</sup> "	(Gentry version, "The Enchanted Lady")
10. Big Jack and Little Jack. <sup>1</sup> "	Jacobs: "Jack and his Master."
11. Jack and the Bean Tree. <sup>1</sup> "	Jacobs. Grimm.
12. Gallymanders. <sup>1</sup>	Jacobs: "The Old Witch." Grimm.
13. The Green Gourd.	

- |  |  |
|--|--|
| 14. Sop Dar! <sup>1</sup> *                  | Grimm:—a witch tale.                           |
| 15. Through Thick and Thin.                  |  |
| 16. Jack and the Doctor's Girl. <sup>1</sup> | Jacobs: "Jack the Cunning Thief."              |
| 17. Old Fire Dragon. <sup>1</sup> *          | Grimm: (Gentry "Old Blue-beard")               |
| 18. Jack and the North Wind. <sup>1</sup> *  | Jacobs: "Ass, Table, and Stick."               |
| 19. Jack and the Robbers. <sup>1</sup>       | Jacobs. Grimm: "Musicians of Bremen."          |
| 20. Jack and the Old Witch. <sup>1</sup> *   | Grimm: "Six Servants" (Norse myth?)            |
| 21. Cat 'n Mouse. <sup>1</sup> *             | Grimm:—a witch tale.                           |
| 22. The Three Little Pigs.                   | Jacobs.  |
| 23. The Two Lost Children.                   | Jacobs: "Mollie Whuppie." ("Hop o'my Thumb.")  |
| 24. Little Dicky Whigbun. <sup>1</sup>       | A cante-fable. ( <i>JAFL</i> . Vol. 29, 1916)  |
| 25. The Irishman Stories.                    | Jacobs: "Wise Men of Gotham."                  |
| 1. Old Foster.                               | Jacobs: "Mr. Fox." Grimm: "Robber Bridegroom." |
| 2. Old Catskins.                             | Jacobs: "Catskins."—a Cinderella tale.         |

*Richmond, Virginia.*

<sup>1</sup> These are The Jack Tales proper.

<sup>2</sup> Told also by Jane Gentry. Mrs. Gentry told two that the Wards remember dimly, but cannot yet "put together right":



## BOOK REVIEWS

*Traditional Ballads Mainly from West Virginia*, by JOHN HARRINGTON COX. New York, National Service Bureau, 1697 Broadway (American Folk-Song Publication No. 3, edited by George Herzog and Herbert Halpert), 1939. xiv pp. 109. Twenty-five cents.

Those who are familiar with Professor Cox's earlier work will welcome his latest publication, which is available to the public at a nominal cost as the third in the American Folk-Song Publication of the Federal Theatre Project under the Works Progress Administration.

Fifteen of the Child or popular ballads and fourteen other traditional ballads of English origin comprise the body of the volume. Additional variants bring the total texts to forty-nine. Professor Cox in his notes has covered the interesting and outstanding details of each ballad, giving at least one English or Scottish reference, and with the additions of Mr. Herbert Halpert, an extensive list of American variants.

Although mainly from West Virginia, twenty of the texts were obtained elsewhere, nine from Hindman, Kentucky, and six from California. Significant to those who wish to study the part that cities play in preserving folk material, as compared with mountainous or isolated communities, is the fact that ballads were obtained from the following cities: Los Angeles, California; Bloomington, Indiana; and Cleveland, Ohio.

Almost all of the texts are accompanied by melodies in which the keynote has been simplicity. Professor George Herzog, the musical editor, says, "The melodies will be given in the form which they have in their native setting—without harmonization." "Since the interpretation of our folk melodies as major or minor in tonality is often unwarranted, the number of sharps or flats in the signatures does not follow conventional notation: only those sharps or flats are placed there which actually occur in the melodies."

The introductory essay by Mr. Herbert Halpert, "Truth in Folk-Song," takes up "the problem of the human relationships to the song," and studies what the songs "mean to those who sing or hear them." Mr. Halpert finds that "a most striking phenomenon was the folk singer's intense belief in the factual basis of his songs." Although Mr. Halpert is writing of his own experiences and not those of Professor Cox, an excellent example of his point just mentioned is found in the statement of Professor Cox's informant for 17B, who states that "Pretty Polly" was "composed about Polly Aldridge, who was a native of West Virginia." Mr. Halpert studies other matters, such as changes that were made intentionally by folk singers because earlier texts did not make sense.

This volume will be interesting to ballad lovers who wish to sing them and useful to scholars who wish to study them.

EDWIN CAPERS KIRKLAND

*University of Tennessee*

*Folk Dances of Tennessee. Old Play Party Games of the Caney Fork Valley.* By LUCIEN L. and FLORA LASSITER McDOWELL. 79pp. F dwards Brothers, Inc., Ann Arbor, Michigan. 1938.

This volume of folk games from the valley of the Caney Fork, on the western edge of the Cumberlands, continues the quest for the play-party song which during the past three decades has gone halfway round the country and back again. As a reconstruction of a closed chapter in play-party tradition, drawn from the memory of natives and early settlers of this middle-Tennessee hill country, the book contains the progenitors of many of the games still played in Oklahoma and Texas, where they were originally carried by Tennessee emigrants from the Old to the New Southwest.

The McDowells, however, are more than local collectors and antiquarians. Those who have seen their programs of folk games presented by Smithville High School students at the last annual meetings of the Southeastern Folklore Society and the National Folk Festival are aware of the success with which the play-party has been revived locally by this school principal and his wife. Because of their gallant efforts at restoring to the community a useful and attractive part of its heritage and because of the practical value of this collection as a handbook of instruction, one wishes that some account or at least mention of the revival had been included. One misses especially the words with which Mr. McDowell closed his program at Knoxville last April: "The young folks enjoy them. There is a good chance of reviving them. They should be brought back."

Why the young people enjoy the games is obvious in these pages. The play-party provided a vigorous and spontaneous form of social diversion combining lively song with rhythmic movement and dramatic action. In communities where religious prejudice against dancing was strong and where opportunities for other forms of amusement were rare, the institution flourished. In presenting a truthful and well-rounded picture of play-party usage, which has appropriated to itself song and dance elements of all kinds, the collection includes a handful of children's games which parallel play-party formations or persist in play-party practice together with a half-dozen square dances, at least one of which, "Old Joe Clark," is popular in a play-party version.

The classification of the play-party games proper is simple and logical: first, a group of "singing-in" games, for pairing off or choosing partners: "Five Tinkers," "What Makes You Look So Lonesome?,"

"Mr. Boatlander," "Sister Phoebe," "Poor Old Chimney Sweeper"; second, a group of ring or circle games: "Down to New Orleans," "The Miller," "Shoot the Buffalo," "Swing on the Corner," "Old Dan Tucker," "Coffee Grows on White Oak Trees," "Jump Josie," "Long Summer Day," "Jenny Put the Kettle on," "Skip to My Lou"; and third, a group of longways dances or line reels: "Old Betsy Lina," "Weevily Wheat," "Alabama Girl," "Rab," and "Yonder She Comes."

As the work of "natural" folklorists, *Folk Dances of Tennessee* makes no pretence at being a treatise or at giving the history of the songs, but is authentic and accurate and distinguished by a genuine feeling for the material and its habitat. With its excellent tunes, full directions, and convenient diagrams, the book is one that should be put in the hands of recreation leaders everywhere.

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